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JUNE, 1948

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There comes a time of year when winter loosens its icy grip and the stage is set for spring. This is the time for making pictures out of doors, for wandering the roads with a camera, and for finding photographs such as those we print this month.

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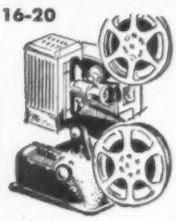

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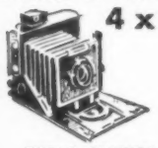

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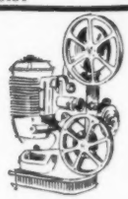

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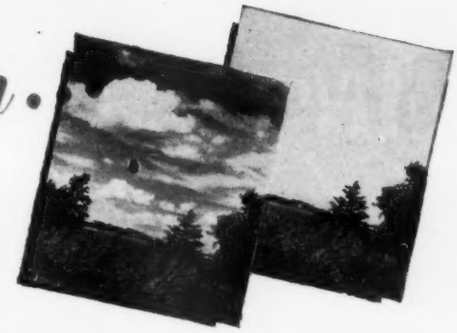

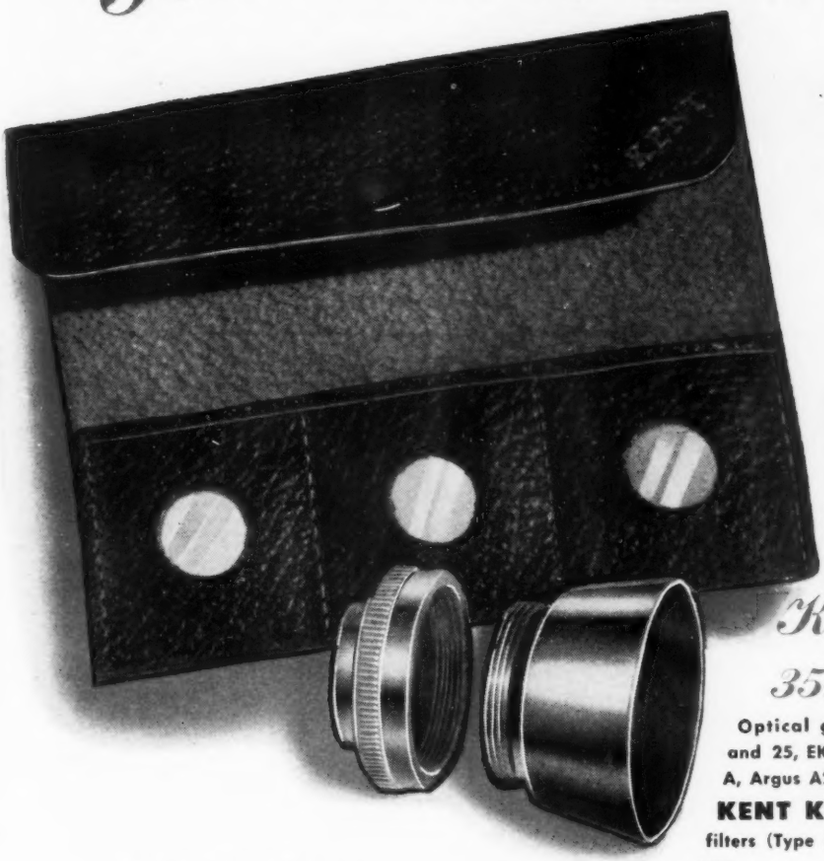

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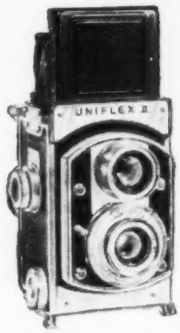

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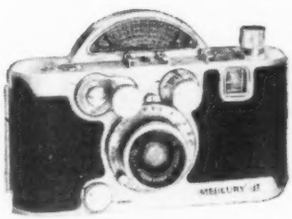

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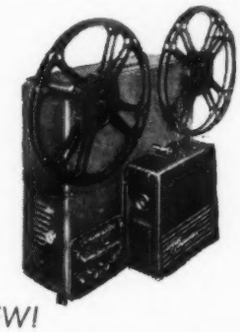

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EXAKTA A, f3.5 Tessar, exc.	79.50
EXAKTA B, f3.5 Tessar, exc.	119.50
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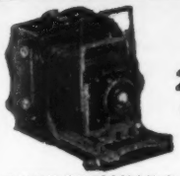

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	List Price	Your Cost
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Film Pack Adapter	7.65	
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Your Cost Complete Outfit **136.54** *shpg. wt. 18 lbs.*

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MERIDIAN A, 4x5, f4.7 coated Ektar, Kalart R.F., L.N. 275.00
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ANV. SPEED GRAPHIC, f4.5 Skopar, Compur, Kalart R.F., exc. 175.00
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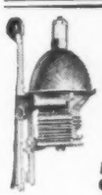

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Viceroy 11x14 Easel	9.50	9.50
Linemaster Footswitch	15.00	4.89
Mars Electric Timer	24.95	9.89
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CINKLOX, f2.5 Woll., L.N. 55.00
KEYSTONE A7, f2.5 coated Woll., New 74.50
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KEYSTONE A7, f1.5 coated Woll., New 107.50
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CINE KODAK K, f1.9, case, exc. 110.00
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CINE KODAK 25, f2.7 coated, New 64.17
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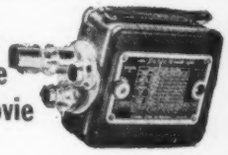
Save $70.50 On Magazine 8mm Movie Outfit



CINE PERFEX Turret Camera, f2.5 coated Wollensak Lens, Wollensak Wide Angle Lens, 35mm f3.5 Kodak Tele Lens.

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Linemaster Footswitch	$15.00
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Set of 3—5x7 Trays	$1.50
Enlarging Cover	$2.50
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PRESS

By A. J. Ezickson

A NEW YORK news photographer has just been honored with a one-man show of his pictures—and of all places, at New York's famous Bronx Zoo. He is Arthur Sasse, International News Photos cameraman, whose exhibition of 62 news and feature photographs was opened to the public in the Zoo's Heads and Horns Museum Gallery March 19 and will continue through mid-June. "Press photographers are different from other people," the Bronx Zoo says in a poster about the Sasse exhibition. "They are louder, funnier and smarter than most. Arthur Sasse is a press photographer who is different from most other press photographers, which makes him very different indeed. He has an unusual imagination, particularly in regard to animal photography. It isn't that he is especially fond of animals, for he doesn't even keep pet goldfish at home. It's just that he is one of those rare members of his tribe who has uncanny feature picture sense about animals and who usually knows instinctively how to compose the diverse elements of a Zoo into a series of striking rememberable photographs." Sasse started making pictures in the Bronx Zoo more than 30 years ago when he was a young cameraman working for the *Bronx Home News*. He estimates that he has visited the Zoo 600 times in the intervening years, and exposed 10,000 negatives. For the past 28 years he has been on the staff of International News Photos, and because of his interest in animal photography, frequently has been assigned to visit the zoo and get specific pictures, or just to see what he could pick up. The kind of zoo assignment Sasse likes best is the one on which he is entirely on his own. William Bridges, the zoo's curator of publications, bears him out. "In 13 years of association with Arthur Sasse," says Bridges, "I don't recall a single time when he dropped into the publications office to see if the zoo could furnish him with ideas for pictures. I do recall plenty when we had to shout, argue, and threaten to get him to back off some of his own ideas. They would have made wonderful picture layouts, but we couldn't afford the time to scrape pieces of Sasse together and go to the funeral. Sasse's one blind spot is his belief that no wild animal dares attack an INP man."

The Chicago Tribune, which has pioneered in newspaper color reproduction since the beginning of the century, on March 16 published a total of 30 color pictures, more than it ever has used before in one issue. Twelve pictures by Tribune color photographers showed current fashions in women's wear, five illustrated a feature on cut flower arrangements, and three covered miscellaneous subjects. Ten of the pictures were made by Louis Wolf, Tribune's Hollywood photographer. Above, Eddie Johnson, veteran chief of the Tribune color studio, readies his subject for a color shot.

• • •

THE Arab-Jewish strife in Palestine has added news cameramen to the casualty lists. Recently, the first large contingent of British forces evacuating Palestine embarked at Haifa aboard the Cunard liner *Franconia*, and the photographers were on hand to record the sailing. As the Britons went aboard, the intermittent crackle of rifle and automatic fire and the crash of mortar bombs could be heard in town. The firing continued when the photographers packed their cases and left in a private car along with a British army convoy. As the party left the city, bullets from snipers sprayed the speeding convoy. Robert Hecox, a Paramount newsreel photographer, of Grand Rapids, Mich., was wounded in the right thigh by one of the sniper's bullets. He was taken to the British military hospital in Haifa where his wound was pronounced "not serious." In the car with Hecox were the *New York Times* photographer, Carl Gossett, of Asheville, N.C., and Kenneth Enfield, British news photographer. Several bullets pierced the car, one of which hit Hecox.

• • •

JACK ZEHRT of the *St. Louis Globe-Democrat* won first prize in the pictorial class and the grand award in the second annual St. Louis Press Photographers Association exhibit with his picture titled "Surprise," showing a deer taking a nocturnal stroll. He also won first prize in the sports classification

Winners in the St. Louis Press Pohotographers Association exhibit are, from left: Ed Burkhardt, Ed Swift, Jack Zehrt, and Sam Caldwell. This picture was made by Howard Vogt of the Globe-Democrat.

(*Continued on page* 162)

The MAGAZINES

By A. R. Sutherland, Jr.

Executive Secretary of the American Society of Magazine Photographers

HOW TO BEGIN. Because we quite often receive inquiries from interested readers on how best to become a magazine photographer, we thought you might like to hear how a few of the currently successful ones got into this business.

HORACE BRISTOL, for example, says he gave up a promising career in architecture and newspaper editing to take pictures of a frog hunt for some peculiar reason. "Probably just because I kind of liked to take pictures of frog hunts," he says. Luckily, *Life* magazine happened to be looking for frog-hunting pictures at the time and they decided to buy Horace's photographs, which helped. He's been at it ever since. "I'd like to feel that after all these years of roving the world I had some specialty," he adds, "but I still find myself hunting frogs or their equivalent."

Lawrence Williams, photography editor of Holiday magazine and famous photographer as well, boards a Pan American World Airways Clipper at Miami, Florida, for Havana, Cuba, the first stop on a two-month assignment in the Caribbean for his magazine. He plans to visit Jamaica, Trinidad, Curacao, N.W.I.; Martinique, Guadalaupe, the Virgin Islands, Dominican Republic, Puerto Rico, and Haiti before returning home to the United States.

Then there's WEEGEE, who, being Weegee, says he got into it because he was young and foolish, having previously been doing very well as a hobo. When pressed for information about his honors in the profession, he admitted he had won "the gold medal with diamonds, the diamond medal with gold, and a few other trinkets" for his work.

HY PESKIN found it easier to get into Ebbets Field free by carrying the press photographers' telephoto cameras, than by climbing the bleacher fence. So he got to know the *New York Daily Mirror's* Izzy Kaplan, famed photographer, and soon through that contact was able to land a job in the photo studio of the *Mirror*. His biggest break came, though, when he was sent out on a murder case because no

(*Continued on page* 174)

The New ACME-LITEFILTER

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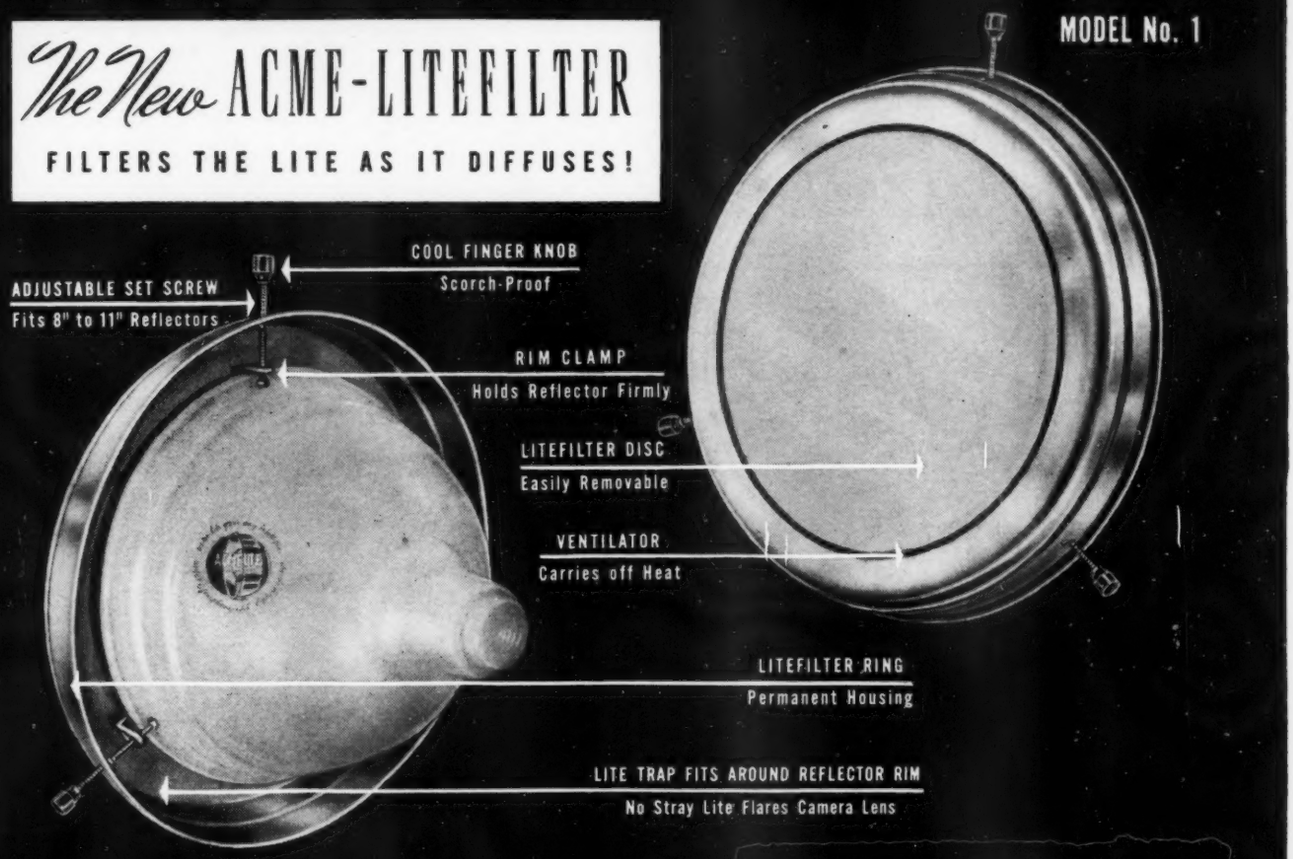

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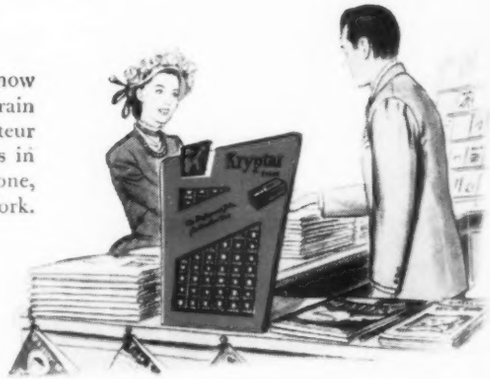

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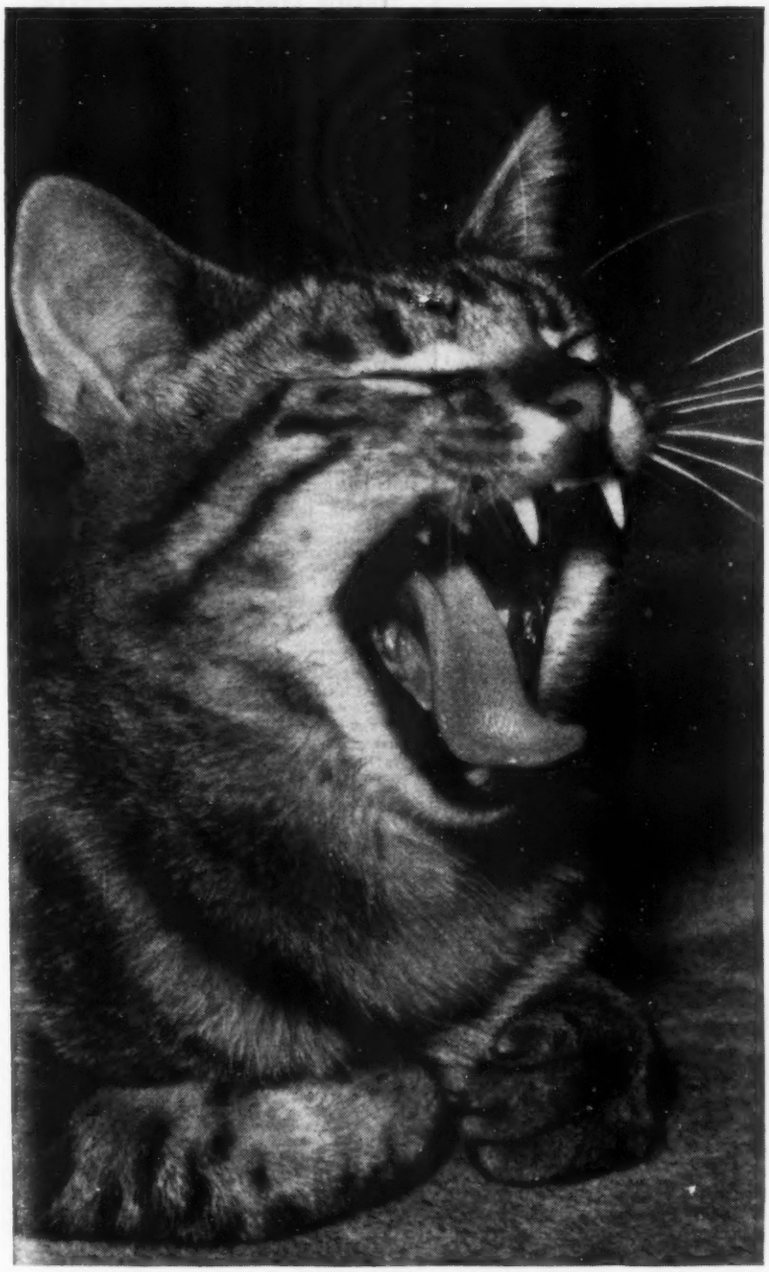
Want to catch a cat in mid-yawn?



"Open flash" with one General Electric SM by Harvey I. Shaw, Hollywood, California

If the subject won't "*HOLD IT*" a G-E Midget will!

When you want to catch action with your camera, a G-E Midget can help you do it! For example, take the G-E Speed Midget (SM). Even on "open flash" it gives you the effect of a 1/200 shutter speed . . . to catch split-second action, clean-cut detail. Just pick your action and flash it!

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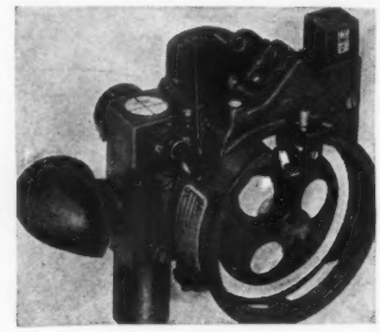
To Translate Millimeter measurements: 25.4 mm. equals one inch.

TERRIFIC BARGAIN—BUBBLE SEXTANT



These Army Air Forces Bubble Sextants cost the Govt. about $125 each. A real bargain at our price of $12.50! Included with Bubble Sextant shipment is wooden Carying Case, 5 spare waxed paper discs, flashlight with rheostat for night use (uses ordinary flashlight cells—not furnished) aux. 2-power Galilean Telescope Allen wrench. 1 spare marking point. Wartime used. **BUT COMPLETELY REPAIRED, COLLIMATED AND PUT IN GOOD WORKING ORDER.** Light bulb has been tested—Bubble is in working condition. Because of wartime use, we make this guarantee: if not satisfied that Sextant is exactly as represented, return within 10 days and money will be refunded. Full directions for use accompany each shipment.
Stock #924-P.....$12.50 Postpaid

Same SEXTANT as above but **BRAND NEW** and with Automatic Electric Averaging Device and Illuminated Averaging Disc for nightime use. Govt. cost $217. Though brand new we have rechecked Bubble and Collimation and GUARANTEE perfect working order.
Stock #933-P.....$22.50 Postpaid

CONDENSING LENSES — Seconds, but suitable for Enlargers and Spotlights.
Stock #1061-P—6½" dia., 9" F.L.....$2.50 Postpaid
Stock #1080-P—5" dia., 7" F.L.....$1.50 Postpaid

We Have a Limited Quantity of Condensing Lenses—seconds—ranging from 4½" to 8½" in dia. with various focal lengths. Send for Free Bulletin titled **"MISCELLANEOUS CONDENSING LENSES—P."**

35 MM. KODACHROME PROJECTING LENS SET—Consists of 2 Achromatic Lenses for projecting, plus 2 Condensing Lenses and piece of Heat Absorbing Glass with directions.
Stock #4029-P.....$3.10 Postpaid

SIMPLE LENS KIT—Some gov't surplus, some commercial surplus, some chipped rejects, some perfect, few coated . . . in any event an excellent bargain. Containing Plano Convex, Double Convex, Concave, Miniscus Lenses. Dia. range 5mm to 40mm. Assorted focal lengths.
Stock #5-P—45 lenses.....$ 5.00 Postpaid
Stock #10-P—80 lenses.....$10.00 Postpaid

Set #1-P—"Our Advertising Special"—15 lenses for $1.60 Postpaid, plus 10-page idea booklet. For copying ULTRA CLOSE-UP SHOTS, microphotography, experimental optics, magnifying and for making a two power f/16 Telephoto Lens. "Dummy Camera," Kodachrome Viewer. DETACHABLE REFLEX VIEWFINDER for 35mm cameras, stereoscopic viewer, ground glass and enlarging focusing aids, TELESCOPES, low power Microscopes and for many other uses.

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Contains wide variety of projects and fully covers the fascinating uses of all Lenses in sets listed above . . . only **$1.00 Postpaid.**

LENS CLEANING TISSUE — 1st quality, sheet size 11"x7½". Made to govt. specs. Free of abrasives. High wet strength.
Stock #721-P—500 sheets.....$1.00 Postpaid

MOUNTED PROJECTING LENS SYSTEM—F.L. 91.44 mm. (Just right for 35mm. Projectors). Speed of F1.9 Outside dia. of mount at one end 60 mm. Length of mount 64 mm.
Stock #4033-P.....$3.00 Postpaid

THREADED OUTSIDE MOUNT FOR FOCUSING ABOVE SYSTEM (Not Illus.) **Stock #715-P. $1.00 Postpaid**

6 POWER GALILEAN TELESCOPE — (Commercial Surplus) 28mm dia. Achromatic Objective Lens. Sturdily constructed of Aluminum. 7" long, extends to 9". Complete with carrying case.
Stock #941-P.....$3.00 Postpaid

$200.00 DRIFT METER for $5.60

These were used for determination of drift and true air speed. You can adapt to other uses or take apart to get two mounted Achromatic Lenses — Mirrors — Field Lens — Pantograph — Engraved Scales — Sponge Rubber Discs — metal parts and other components. Instrument weighs 4 lbs.

Stock #942-P.....$5.60 Postpaid

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With Polarizing Variable Density Attachment—Can be used as Slide Viewer, or take it apart and you can get Polarizing Variable Density Attachment, Mangin Concave Mirror, Reflector Plate, Metal Reticle, Window, Lamp Housing, Ring and Bead Sight. The Polarizing attachment alone is worth many times the price of entire unit. Consists of 2 Polarizing Filters mounted with small handle which rotates one around the other. May be used in Photography, Research, Experiments, as Light Dimmer, etc.
Stock #908-P.....$5.00 Postpaid

Same Unit Without Polarizing Attachment
Stock #916-P.....$2.50 Postpaid

8 POWER ELBOW TELESCOPE

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Perfex 44, F3.5, R.F.	VG	39.50
Universal Mercury I, F3.5	VG	24.50
Universal Mercury II, coated F2.7	VG	39.50
Kodak Ektra, F1.9, R.F., case	LN	395.00
Agfa Karat, F2.8, R.F., case	LN	85.00
Weltini, Zeiss Tessar F2.8, R.F.	LN	110.00
Dollina Chrome, Cassar F2.9, compur rapid	LN	62.50
Zeiss Super Nettle chr. Tessar F2.8, case	LN	145.00
Contax I, Tessar F2.8, R.F., case	VG	135.00
Contax II, Sonnar F2, R.F., case	LN	250.00
Contax II, Sonnar F1.5, R.F., case	LN	310.00
Contax III, Sonnar F2, R.F., case	LN	270.00
Robot I, chr. Tessar F2.8	LN	89.50
Leica Model D, F3.5, case, R.F.	VG	120.00
Leica Model D, Summar F2, case, R.F.	VG	150.00
Leica IIIB, Xenon F1.5, R.F., case	LN	325.00
Leica IIIC, Summitar F2, R.F., case	LN	325.00
Leica IIIC, T coated Sonnar F1.5, case	LN	415.00
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135mm. Hektor F4.5 coated lens for Leica	LN	150.00

REFLEX CAMERAS

35mm. Kine Exakta, Tessar F2.8, case	VG	250.00
35mm. Kine Exakta, Biotar F2, case	LN	325.00
V. P. Night Exakta, Hugo Meyer F1.9, case	LN	195.00
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Argoflex F4.5 lenses, case	LN	49.50
Ciroflex F4.5, Alphax, case	LN	69.50
Rolleicord 1A, Zeiss F4.5, compur	VG	105.00
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1⅝x2¼ Balda F2.9, compur rapid	VG	49.50
2¼x2¼ Voigtlander "66" F3.5, compur	VG	45.00
2¼x2¼ Zeiss Ikonta B, Tessar F3.5, compur R, case	LN	72.50
2¼x2¼ Zeiss Super Ikonta B (1 window), Tessar F2.8, case, R.F.	LN	195.00
2¼x3¼ Primus, F4.5, Prontar II, case	LN	39.50
2¼x3¼ Zeiss Icarette, Tessar F4.5, compur	VG	45.00
2¼x3¼ Voigtlander Bessa F4.5, Prontar II, case	LN	52.50
Kodak Medalist I, F3.5, R.F.	LN	165.00
Kodak Medalist II coated, F3.5, case, R.F.	LN	220.00
Six 16 Kodak Sr., F4.5, compur, rapid	VG	49.50
Six 16 Kodak Monitor, F4.5, Supermatic	LN	69.50

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6x9cm. Kodak Recomar, F4.5 compur, access.	LN	59.50
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2¼x3¼ Busch Pressman, Zeiss F4.5 compur	VG	75.00
2¼x3¼ Plaubel Makina IIS, RF, F2.9, telephoto, wide angle, roll holder, other access	VG	375.00
2¼x3¼ Speed Graphic, Ektar F4.5 coated, Flash Supermatic, Kalart R.F.	LN	175.00
2¼x3¼ Speed Graphic, Zeiss Tessar F3.5 compur, Kalart R.F.	VG	185.00
9x12cm. Nagel, F4.5 compur, access.	VG	59.50
9x12cm. Avus, F4.5 compur B, access.	VG	65.00
4x5 B. & J. Press, 5½" Ilex Paragon F4.5, Acme Synchro, reg. $197.15	NEW	159.50
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10" Premier Straight Trimmer	5.60	4.75
15" Premier Trimmer	14.00	11.50
Manhattan Movie Tripod	13.88	10.95
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5x7 Safety Changing Bags	9.78	8.75
Abbey Flash Printer	8.80	4.95
5x7 Ace Printer	20.00	13.50
Viceroy 4x5 Printer	10.55	9.20
Trojan all metal 5x7 Printer	21.38	18.75
11x14 Photrix Print Washer	7.64	6.75
24" BJ Ingento Print Washer	12.55	10.95
Enamel Hypo Tray 16x20x6	10.95	9.50
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Premier All Metal 11x14 Enlarging Easel	10.57	8.25
Yankee Adjustable roll film developing tank		3.28
Panrite Model C Univ. tilt top	Special	3.95
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Germain Retouching Stand	6.95	6.25

	List	Net
6½x9cm. metal film holders @		1.53
9x12cm. metal film holders @		1.88

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Eveready case for Six 20 Kodak Monitor	8.00	5.95
Eveready case for Flash or Reg. Bantam	7.00	5.95
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Sheath case for B. & H. Sportster	6.00	3.95
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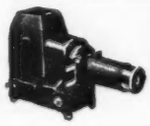

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152mm coated F4.5 telephoto lens	108.50
Adapter for use with any lenses above	9.92
Cine Kodak tripod	49.00

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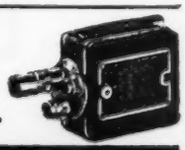

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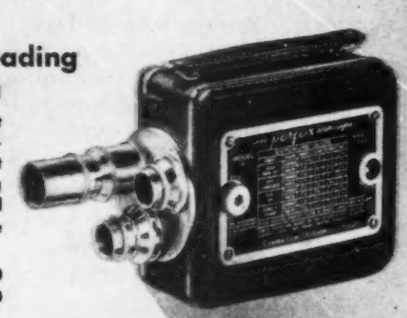

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***PLIOFILM . . .** A transparent waterproof material, fully completely seals the contents of the package it covers. Can be used after removal from the Velour Black paper to protect your valuable photographic lenses and equipment from dust and dirt. Similar material is used in the manufacture of enlarging covers which sell up to **$1.50** each.

FOR THE MOVIE CAMERA FAN

Good old Delta has a warm spot in its heart for the movie bugs, and just to prove it, gaze at these buys. All have that new look accentuating the low, low prices that have made Delta famous. Read on, McDuff, and see for yourself.

For the 16mm Magazine Camera Owner

16MM MAGAZINE FILM, each magazine loaded with 50' of good usable film. If you do your own processing or care to have it done outside in any commercial lab, Delta saves you a cool couple of dollars a throw. We have sold tens of thousands of these, and the orders are still coming in strong from all over the cockeyed world. All tropically packed, and chock full of film waiting for your pictures (processing not included). Shipping weight 1 lb. per magazine.
$1.09 each ..... **12 for $11.50**
Free instructions supplied with each magazine, giving precise and exact information to show you how to load your own magazines and save money.

16MMx50' FILM ON CORES, for reloading into 16mm magazines. This film, suitable for processing by either reversal or negative method, is fully guaranteed to be perfect. With a dozen magazines, and a supply of this film on cores, you can take pictures "til the cows come home", for pennies. Don't miss the opportunity to take that picture you'll regret not having. Priced at **48c** each, **$4.25** per dozen. Prepaid.

16MM 50' ROLLS OF EASTMAN KODAK SUPER XX, with processing by return to Kodak laboratories included. Here's a natural for the user of 16mm regular cameras, and proof of Delta's claims to bring you money saving bargains.
Priced specially at $2.95 each ..... **12 for $30.00**
Shipping weight 1 lb. per roll. (Also available perforated in 8mm for use in Bolex H8 at the same price).

16MM 100' ROLLS OF SUPER XX, with processing included, when returned to Kodak laboratories. Although perforated for 8mm, this film has been tested for use in either 8 or 16mm cameras, and came through with flying colors. With picture making opportunities so plentiful at this time of year, here's your opportunity to "shoot your head off" for very little money.
Priced at $4.95 per roll ..... **12 for $50.00**
(Only 8mm cameras having 100' capacity such as the Bolex H8 can handle the entire 8mm 100' roll at one time. It must be cut and put on 25' spools for other 8mm camera use, and then spliced and rewound on the original spool to achieve free processing.)
Shipping weight 1 lb. per roll.

8MM 50' ROLLS OF SUPER XX, negative. For the 8mm fan who wants to do his own processing, here is a "super" super. Tested and found perfect, this film is ideal for the advanced or amateur 8mm user, who wants to play with unusual methods in his picture making. Priced at a figure that will not hurt even the most sensitive pocket, we urge you to get some now.
75c each ..... **12 for $8.00**
Shipping weight 1 lb. per roll.

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AZO PAPER, 2½x3½, double weight, Surface E, contrast No. 2. Tropically packed in boxes of 500 sheets, at a mere fraction of its present cost. Ideal for all popular sized negatives up to and including 120 size. Buy several boxes at this low price.
$1.69 per box of 500 sheets. Shipping weight 3 lbs.

AZO PAPER, 35mm perforated, glossy, single weight, contrast No. 3. This popular item permits the making of contact prints from all miniature negatives for record purposes. In rolls of 100' there is enough to make 800 prints. A real money saver at a mere **89c** per roll, 3 for **$2.50.** Shipping weight 3 lbs. per roll.

AZO CONTACT PAPER, 7½x7½ single weight glossy, contrast No. 4. If we had a complete assortment of contrasts in this paper, it would sell for a lot more, but our mistake is your fortune. Specially priced for quick sale, we include FREE, complete cutting instructions for economical production of smaller sizes for amateur or professional prints. Tropically packed in boxes of 1 gross. A super special bargain at only **98c** per gross, 6 for **$5.00,** 12 for **$9.50.**
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CHLORIDE PAPER, 8x10 contact, single weight, glossy, Surface F, contrasts Nos. 0, 1, 2, 3, 4, 5. The unanimous choice of more photographers than you can shake a stick at. We are currently supplying commercial and professional users with thousands of gross each week—all recommend them highly. Priced at this low price to promote its sale. Tropically packed, in gross boxes.
Priced at $1.95 per gross, 6 for $10.50, 12 for $20.00, 24 for $38.00.
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Although all this paper is shortdated, we guarantee its quality UNCONDITIONALLY on a money back basis. If it does not come up to our claims, your money will be refunded, no ifs, ands or buts.

Delta Presents the
INSTANT PARALLIX

For the owner of twin-lens reflex cameras such as the Rolleiflex, Rolleicord, Argoflex, Kodak Reflex, Ciroflex, Ikoflex, etc.
Completely eliminates the problem of parralax.
The top lens, which fits over the viewing lens of your camera, is actually a prism, which compensates for the difference in the axis of the two lenses and presents to your view exactly what your taking lens will give you at the close distances.
This amazingly clever device snaps on instantly on your camera and is so built that **all** your regular lens attachments will fit on it, including your regular lens hood or filters.

INSTANT PARALLIX

Supplied in three types:
Type No. 1 focusses from 20" to 39"
Type No. 2 focusses from 13" to 21"
Type No. 3 focusses from 7" to 14"
priced at $12 ea., plus $1.35 tax

A complete set of three PARALLIX extends the scope of your camera and forever ends your close-up troubles.

FOR THE 35MM FAN

Pictures never before possible. Imagine a film of 200 Weston. Leave it to Delta to bring it to you.
Eastman Tri-X-film, now available in reloaded cartridges of 36 exposures, for super speed shots or pictures in dark areas. This is the stuff to bring home the bacon.
Priced at 4 cartridges for $2.50, postpaid.

Guaranteed 35mm BULK FILM

100 feet $1.69

200'-$3.25 400'-$5.95

36 exposure cartridges at less than 10c each. Be smart, be thrifty. It's smart to be thrifty.

Thousands and thousands of smart and thrifty Delta customers, have saved money with our 35mm **GUARANTEED** bulk film. Now, more than ever before, you should order from our tremendous stock of film.

Available in any of the following emulsions, make your choice and send your order in NOW.

Mfg.	24 Weston	50 Weston	100 Weston
Ansco	Panatomic X	Plus X	Ultra Speed
Eastman	Finopan	Supreme	Super XX
Dupont		Superior #2	Superior #3

(Please specify second choice when ordering. We reserve the right to substitute a similar emulsion of another make to expedite delivery.)

STOP AND FIGURE! Loading your own cartridges at our **SPECIAL** PRICE gives you 18 rolls of 36 exposures at less than **10c** per roll!!

Here's more money saving value for you.

Our **BULK FILM LOADER** (illustrated), needs no dark room for loading your own 35mm standard cartridges. Once the roll of film is inserted, no further attention is required until the full 100' roll is used up. Regularly priced at considerably more, our special **COMBINATION OFFER** makes you a smart and thrifty Delta customer.

JUST LOOK!!!
Special Combination Offer

1—100' 35mm film (any type) $1.69
1—Bulk Film Loader (see below) 5.95
12—Empty 35mm Cartridges (used) 1.00

Total **$8.64**

SPECIAL COMBINATION OFFER $7.50
F.O.B., N. Y.

Save over $1.00!

DAYLIGHT BULK FILM LOADER
Requires no dark-room
$5.95

(Above items sold separately at price listed.)
Shipping weight of loader—3 lbs.
—Comb. offer—5 lbs.
F.O.B. NEW YORK—Please include postage.

For Unusual Pictures . . .

At this time of year, Infra-Red is the medium for pictures that are "different." Black and dramatic skies, intensely white and fleecy clouds always portray a picture that defies description. We have prepared these reloaded cartridges with Infra-Red film for 36 exposures, and suggest that you get some to try your hand at. Infra-Red film, you know, must be used with a dark orange or red filter to get Infra-Red results.
Priced at 4 cartridges for ..... **$2.50, postpaid.**
Also available in 4x5 cut film, priced at **$1.49** per 2 dozen sheet packages, postpaid.

IMPORTANT NOTICE

No C.O.D. shipments without 20% deposit. Our low prices do not permit us to absorb postage. Please include shipping costs with your remittance. Orders received without postage will be shipped **Railway Express Collect.** Send sufficient postage; we will refund excess amounts. We do prepay and include insurance without charge.

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Each Marshall set contains a FREE instruction booklet giving complete information on the application of the colors and the exact colors to use for various purposes such as blonde or red hair, grass, tree trunks, brick walls, etc. . . . in fact, everything to give you the knack for perfect results in glorious life-like tones.

Write today for "How to Make Beautiful Colored Prints with Marshall Photo-Oil Colors." It's a 32-page illustrated book, which gives you the complete basic course in photographic oil coloring ***15c***

SETS ARE PRICED FROM $5.85-$1.25

- **Less than one cent per print**
- **No special skill needed**
- **No artistic ability required**
- **No colors to mix**
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- **Changes easily made**

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PIX-QUIZ

Here's another of Popko's inimitable photographic puzzles, guaranteed to amuse, if not confuse you. Sharpen up a pencil, summon your wits, and hit the deck. Place a check mark in the square before the answer you feel most like to the right one, and when you've finished, turn to page 142 to learn the correct ones. We hope yours and those match. To score your work—one right is just above average to good, two right is good to excellent, and three right puts you at the head of your class.

In opera, a "High Key" would be an E above high C, but all of us will recognize it as

- ☐ 1. a device to discourage Peeping Toms.
- ☐ 2. a term applied to a photograph in which the lighter tones predominate.
- ☐ 3. a method of printing which produces a three dimensional appearance.
- ☐ 4. the colloquial expression for a high power floodlight.
- ☐ 5. a print finished in any of the several special textures.

submitted by H. A. Wahl, Redondo Beach, Cal.

Of course, all of us know that "Geneva Movement" is not an automatic agitator for roll film, but

- ☐ 1. a violin concerto.
- ☐ 2. panning a motion picture camera diagonally.
- ☐ 3. a type of intermittent movement which controls the passage of motion picture film in a projector.
- ☐ 4. action of a between-the-lens shutter.
- ☐ 5. the bearing on which a turret lens mount operates.

submitted by S. Solnick, Chicago, Ill.

Does "F.P.S." stand for the Fire Prevention Society of America? Or rather is it

- ☐ 1. Five Pickled Sardines.
- ☐ 2. the symbol for Potassium Ferrosulphate.
- ☐ 3. Fellow of The Photographic Society.
- ☐ 4. Frames Per Second, a term used in motion picture work to denote camera or projector speed.
- ☐ 5. First Pawn Shop.

submitted by R. J. Gladysz, NYC.

GRANT TO FILM COUNCIL

A grant of $10,000 a year for two years has been awarded to the Film Council of America by the Carnegie Corporation of New York, according to Stephen M. Corey, chairman of the board of trustees of the FCA. The Carnegie grant, earmarked for the salary and administrative expenses of an executive director, will enable the FCA to name a man who will speed the organization of community film councils throughout North America and extend the services of the national office to them. Eighty-seven councils already have been organized, and the Film Council has a goal of 350 this year.

Thurman White, on leave as director of audio-visual education at Oklahoma University, served as executive director of the FCA during the last quarter of 1947, and has continued to serve on a part-time basis during 1948 while studying for his doctorate at the University of Chicago.

The FCA's constituent members include the American Library Association, Educational Film Library Association, National University Extension Association, National Education Association, National Association of Visual Education Dealers, Allied Non-Theatrical Film Association, National Film Society of Canada, and the American Association of Adult Education.

• • •

DAGUERREOTYPE MATERIAL AVAILABLE

Rare material on the early daguerreotype process in this country has been made available at the New York Public Library through the Camera Club of New York, according to Ralph A. Beals, director of the library. Eleven volumes, published before 1861 and most of them to be found only in the Camera Club's library and in the Library of Congress, have now been recorded on microfilm at the Central building of the library, 5th Avenue and 42nd Street.

This material fills a gap in the library's early holdings on the history of daguerreotyping in America.

• • •

PHOTO ILLUSTRATORS INSTALLED

Henry Dravneek has been installed as president of the Society of Photographic Illustrators (New York) to succeed Anton Bruehl. Other officers installed include Martin Bauman succeeding Henry Dravneek as vice president, Larry Gordon succeeding John Rawlings as secretary, and Irving Christenson succeeding Bert Pagano as treasurer.

• • •

IVAN DMITRI IN EUROPE

Ivan Dmitri, color photographer whose work has appeared principally in the *Saturday Evening Post*, is on a five-month's tour of Mediterranean and Black Seas countries. He has been retained by the American Export Steamship Lines to produce a comprehensive library of news, illustration, and advertising photographs for use in the company's various promotional campaigns.

• • •

WESTON ON SUMMER STAFF

The California School of Fine Arts announces the addition of Edward Weston, celebrated photographer, as a guest instructor in its photography department program during the summer session, June 21 to July 30. The school's address is 800 Chestnut Street, San Francisco 11, Calif.

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Ciro-Flex gives you the sports view finder for quick action shots. Set lens at hyperfocal distance according to chart above focusing knob. Sight like a gun and follow fast action!

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ESSENKAY COLOR FILM ADAPTER
The neatest device you ever saw. Fits Ciro-flex without camera alterations. Simple instructions make it easy to install. If you like color this is a "must". Also available for other roll film cameras, including Kodak Reflex, Argoflex Korelle Reflex, Rollei-Flex, Rolleicord & others.

$4.75
Fed. Ex. Tax $ .80

Ciro-flex, in one precision instrument, offers you the speed, ease of operation and flexibility of a miniature . . . without its limitations. It gives you the basic advantages of a larger camera and larger negative size . . . without bulk and unwieldiness.

And, above all, Ciro-flex precision reflex viewing and magni-focusing enables you to utilize the full 2¼"x2¼" negative size for better composition and needle-sharp negatives. Perfect for extreme enlargements with your Solar.

In quality of materials and craftsmanship . . . in photographic results Ciro-flex is America's answer to foreign cameras at three times the price! Designed and built for a lifetime of service . . . all steel welded body, leather covered, with satin chrome metal trim . . . a beauty to behold and a "honey" for performance! See the Ciro-flex at your dealer . . . compare it with any 2¼"x2¼" twin lens reflex camera at any price . . . you'll choose Ciro-flex!

MODEL B ALPHAX AUTOMATIC SHUTTER
Twin F:3.5 Wollensak Coated Lenses
1/10 sec. to 1/200 sec. LIST, INCLUDING TAX $76.98

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Edwal SPECIAL PURPOSE DEVELOPERS

THERMO-FINE is designed for the man who wants a "good developer for general photography." It is not, however, intended to replace the following developers which are designed for specialized uses:

EDWAL-12—*for highest film speed* consistent with reasonably fine grain. Gives good negatives with ¼ to ½ normal exposure or less. 10 to 15 diameter enlargements.

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MINICOL—for miniature *Flash and Texture* photography. A soft working super fine grain developer that preserves detail in shadows and highlights on brilliantly lighted subjects. These special purpose developers are tops, each in its own field, and are used by thousands of expert photographers all over the world.

THE MOST CONVENIENT *Fine Grain* DEVELOPER EVER INVENTED

THE best developer for the professional or amateur photographer who takes all kinds of pictures under all kinds of lighting. It eliminates the nuisance of temperature adjusting and prolonged developing times.

LOOK AT THESE ADVANTAGES!

- **FULL CONTRAST CONTROL**
  Puts an end to flat, weak negatives.
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  Using standard speed ratings.
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  Shorter than with any other full-contrast fine grain developer.
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  Only 50c per quart. Can be used with any photographically pure water.
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  Works at any temperature from 65° to 90°F.
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  Recommended for 8 rolls but in laboratory tests has developed up to 25 rolls per quart without replenishment.
- **NON-STAINING**
- **REPLENISHER AVAILABLE**
  Can be used either with or without replenisher.

Now when you are taking more pictures than ever, you will especially appreciate the convenience and economy of Edwal Thermo-Fine. QUART Size: 50c; GALLON Size: $1.00; REPLENISHER: QUART Size: 50c

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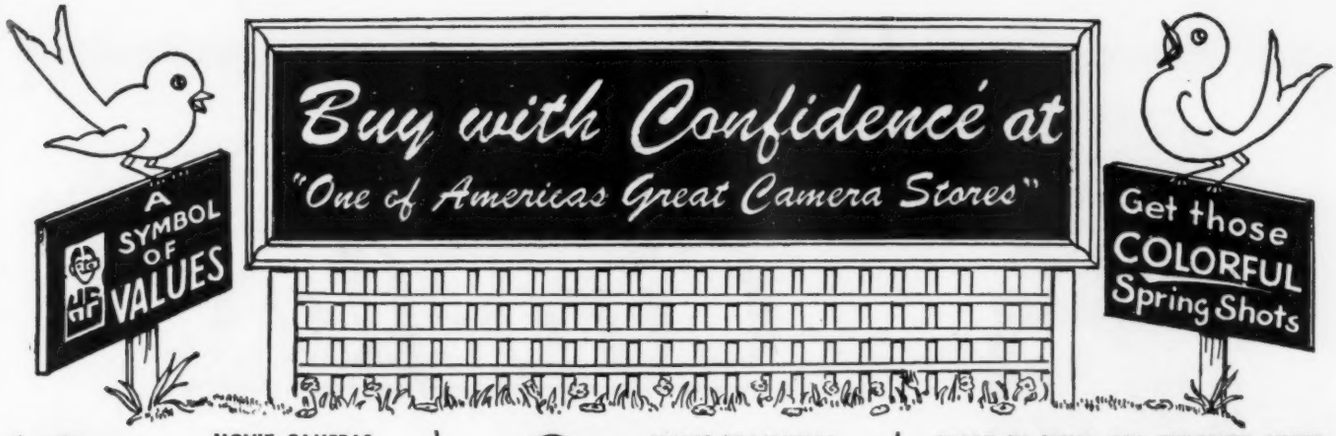
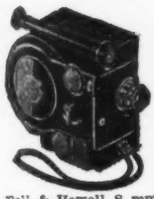


MOVIE CAMERAS



A low cost camera will capture all those sparkling spring colors. An ideal camera that will provide everlasting memories for at least 10c a scene. All of these fine cameras are Brand New and Fully Guaranteed. Write us your needs.

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Revere 8mm Model 88, Wollensak f2.5 ctd lens 77.50
Keystone K-8, Wollensak f2.5 ctd lens, three speeds.. 48.38
Keystone K-8, Wollensak f1.9 ctd lens, three speeds ... 69.50
Bell & Howell 8 mm "Sportster", with TH f2.5 coated lens $102.65
Bell & Howell 8 mm "Tri-Lens", with f2.5 ctd lens 156.98
Cine Kodak 8 mm Model 25, with f2.7 ctd lens. 64.17
Cine Kodak 8 mm Magazine, with fast f1.9 coated lens, with DeLuxe Combination case..... 169.33
Keystone 16mm Model A7, f2.5 ctd lens..... 74.50
Kodak 16mm Magazine, fast f1.9 ctd lens, magazine loading, easy operation, with case.. 198.50
Perfex Magazine Turret, Wollensak f2.5 ctd lens 99.50
Revere Turret Model, Z&L f2.8 ctd lens 110.00
Cinemaster II, Wollensak f2.5 ctd lens 66.65

USED CAMERAS

Here is a partial list of the many fine buys that come into Haber & Fink almost every day. If you can not find your particular needs listed here, just drop us a line and we will be more than glad to tell you if we can oblige you. WRITE US TODAY, all of these cameras are FULLY GUARANTEED.

Kodak 35mm, f3.5 lens, coupled rangefinder, case 64.50
Argus 35mm Model A-2, f4.5 lens, case 19.50
Super Sport Dolly, 120 Film, Xenar f2.8 lens, coupled rangefinder, case 89.50
Korelle Reflex, Xenar f2.8 lens 117.50
Exakta B, 127 film, C.Z. Tessar f2.8 lens.... 149.50
Baldaxette I, Trioplan f2.9 coupled rangefinder 89.50
Rolleicord, C.Z. Triotar f4.5, case 105.00
Zeiss Ienax I, 35mm, Novar f3.5 ..... 69.50
Contaflex, 35mm, C.Z. Tessar f2.8, case 285.00
Super Ikonta B, latest model, C.Z. Tessar f2.8, 225.00
Ikonta B, Novar f3.5 in Compur 69.50
Ikonta C, C.Z. Tessar in Compur Rapid..... 82.50
Leica F, f3.5 Elmar 165.00
Leica F, f2 Summar 189.50
Leica G, f2. Summar 215.00
Leica IIIB, f2 Summar 275.00
Leica IIIC, f3.5 Elmar 230.00
Leica IIIC, f2 Summar 275.00
Leica IIIC, f2 Summitar 298.00
Contax II, f2. Sonnar 238.00
Contax III, f2. Sonnar 288.00
Contax III, f1.5 Sonnar 349.50
35mm Wide Angle Elmar f3.5 coated 123.20
90mm Elmar f.4 Telephoto coated 155.40
90mm Wollensak f4.5 Telephoto coated 115.50
135m Hektor f4.5 Telephoto coated 236.60
Leitz Image Erecting Universal Viewfinder 87.50
Eidia Printer (for making 35mm positives) 38.50
Leitz Desk Viewer (for viewing 2x2 slides) 87.00

CAMERA CASES

Here is a partial list of the many fine camera cases that we have in stock. All of these cases are made of TOP GRAIN COWHIDE with a DELUXE LINING to give you longer wear. If you do not see the case that you want listed, just DROP US A LINE.

Kodak 35 Rangefinder, Eveready....	Reg.	$9.00	$ 6.50
Argus C-3, Eveready	Reg.	8.00	6.00
620 Vigilant, sheath, ...	Reg.	6.00	4.50
620 Vigilant & Monitor, Eveready ..	Reg.	7.50	5.69
Kodak Bantam, Eveready	Reg.	7.00	5.25
Brownie Reflex, Eveready	Reg.	3.75	2.65
8mm Keystone, sheath	Reg.	6.75	5.05
8mm Revere 88, sheath	Reg.	6.00	4.50
8mm Revere 88, Eveready	Reg.	8.50	6.38
8mm Kodak 25, sheath	Reg.	7.75	5.80
Cine Magazine Eveready	Reg.	12.00	9.00
Cine 8mm Compartment case for Revere, Eastman, B&H, etc.....	Reg.	14.00	10.50
Retina I or II, deluxe eveready....	Reg.	8.00	6.25
Bell & Howell 8mm, deluxe sheath..	Reg.	6.25	4.60
Contax ... deluxe Eveready	Reg.	12.50	9.38
Ikoflex III, deluxe eveready	Reg.	15.00	11.25
Leica G, deluxe everady	Reg.	10.00	7.50
Mercury II, deluxe eveready	Reg.	8.00	5.99

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No. 600 Constructed of heavy Duck Material Size 8"x10"x3". List $4.00. Now $ 2.98
No. 700. Genuine Cowhide Leather, Brown Color. Size 8"x10"x3". List $8.50.....Now 6.39
No. 700A. Genuine Chrome Elk Leather, Turftan Color. Size 8"x10"x3". List $9.00.....Now 7.49
No. 701. Genuine Cowhide with outside pocket Size 8"x10"x3". List $13.95.....Now 10.49
No. 703. Genuine Cowhide Leather with outside pocket. For Speed Graphics. Size 13½"x9"x5". List $22.50 .....Now 16.89
No. 707. Genuine Elk Tanned Cowhide, Turftan Color. Accommodates all 8 & 16mm & Magazine Cameras, also all candid or Reflex Cameras, including filter and other accessories. Size 10"x 7"x3". List $10.00.....Now 7.50
No. 708. Genuine Elk Tanned Cowhide Turftan Color. Accommodates small or medium sized cameras, also for Briskin 8mm, Univex, Revere, Keystone, Kodak, B&H. Size 7½"x6½"x3". List $8.00 .....Now 6.00
No. 709. Genuine Elk Tanned Cowhide with outside pocket and inside filter pocket under cover. Size 10"x7"x3". List $14.00 .....Now 11.49

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This soft case is made of genuine elk tanned cowhide leather in the popular suntan shade—each pouch designed to fit a number of cameras—complete with shoulder strap.
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C802 Ansco Clipper, Bell & Howell 8mm, etc., 4½"x5⅞"x2" .....Reg. 3.50 Now 2.40
C820 "The Pak-All Bag" furnished in rich russet alligator grain, with inside pocket and matching shoulder strap .....Reg. 6.00 Now 4.50

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Keystone 8mm Model K-108, 750, 400' Capacity, f1.6 ctd lens, cordomatic cord ... 138.50
De Jur 8mm Model 1000, 1000W, 400' Capacity, f1.6 coated lens, cordomatic cord, deluxe case 174.00
Bell & Howell, 8mm "Filmomaster 400", f1.6 coated lens, 400' capacity, deluxe case 187.50
Ampro 8mm Model "A-8", 500W, f1.6 coated lens, 400' capacity, deluxe case..... 168.00
Revere 8mm "Deluxe", 500W, f1.6 ctd lens, 300' 120.00
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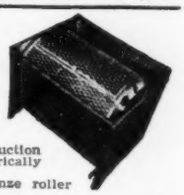

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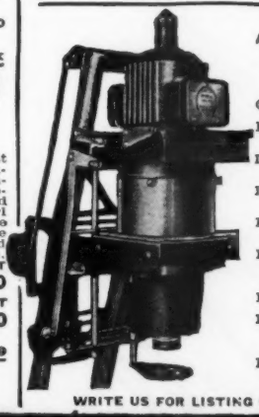

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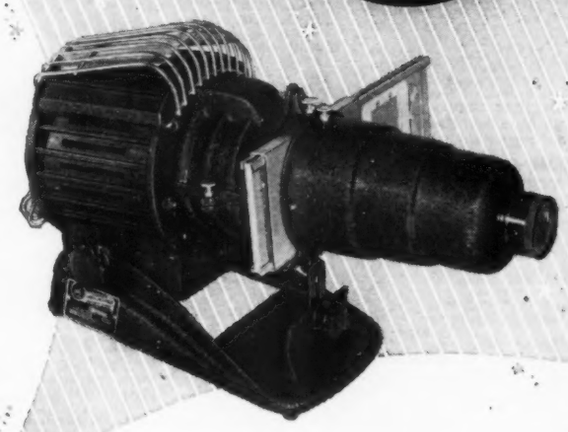

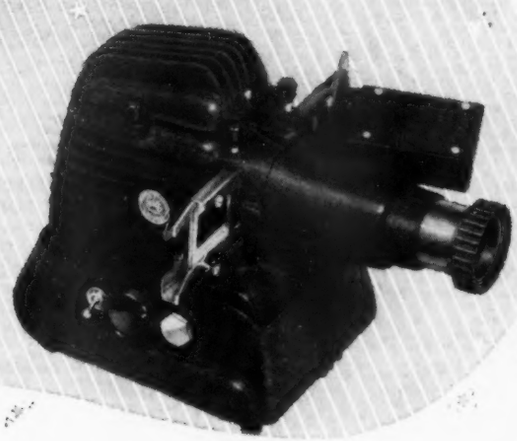

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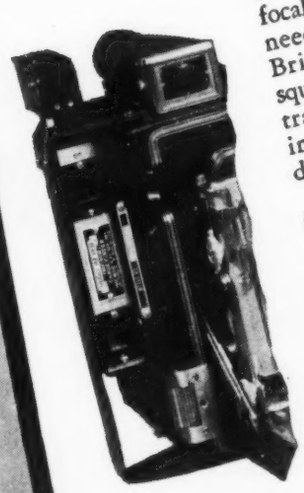

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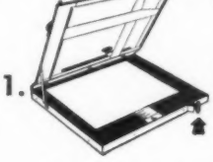
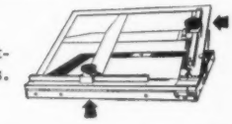
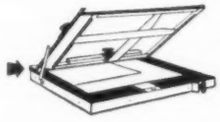
1. 
This is the THIRD knob that automatically sets both top and left-hand margins at the same time!

2. Two knobs on mask set right-hand and bottom margins.


3. 
Third hand grasps paper when mask is lowered and holds it firmly while you close easel.

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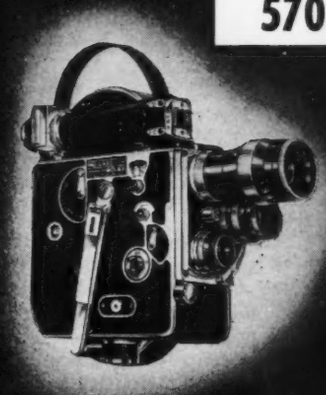

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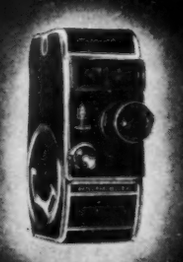

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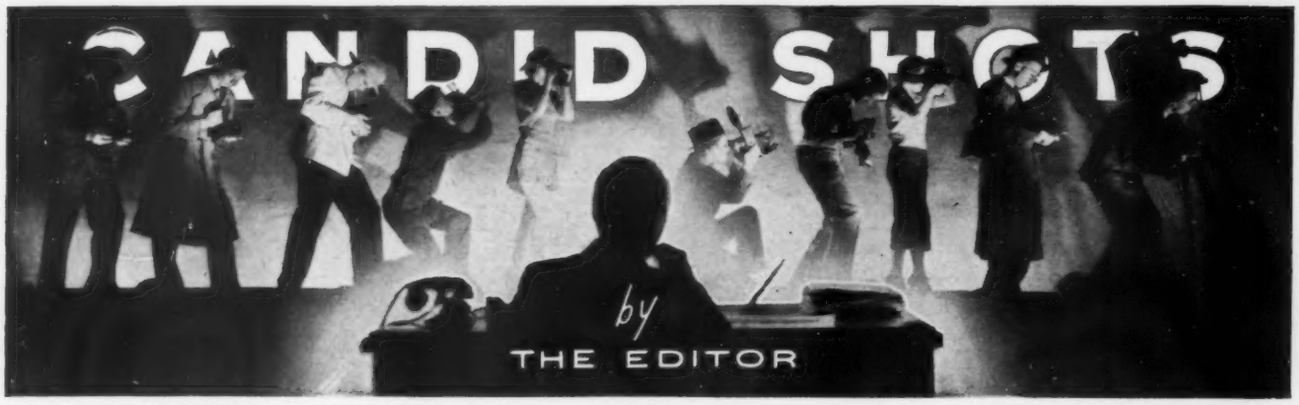

BY THE time this issue reaches you, the judges of POPULAR PHOTOGRAPHY's big picture contest will have selected the winners of the second group of special monthly awards. They will be announced in the September issue . . . and one of them may be YOU, if your entry was received before midnight May 1. However, if you do not win the $500, $250, or $100 Savings Bond in either the black-and-white or color class, you still have a chance for one or more of the grand prizes in the final judging later on.

You still have until October 1 to enter your pictures in the contest, and if they are received before midnight June 1 or between June 2 and July 1, they will be eligible for the third or fourth special monthly awards, respectively, in addition to being entered in the final competition.

Full details regarding the big contest—the rules, list of awards and prizes, and an entry blank—will be found elsewhere in this issue. Additional entry blanks can be obtained from your photo dealer, finisher, or from the Contest Editor (if your request is accompanied by a stamped and self-addressed envelope). You still have time to make good prints from your super-duper negatives and send them in. There is also time to take that out-of-this-world shot you've been planning for months—or maybe years—and get it in the mail before the deadline.

ENTRIES for the contest received to date number well up into the thousands, and the judges worked many hours examining each entry carefully and evaluating its worth during the selection of the first two groups of special monthly award winners. They have been particularly impressed with the wide variety of subject matter received, both in color and black-and-white. There are portraits, landscapes, still-life studies, news, industrial, nature, and tabletop pictures. Some very fine animal shots are among the many prints and transparencies on hand, as well as countless shots of youngsters and older people at work and at play. In spite of the large number of entries already in, you still have an excellent chance to win one of the third or fourth monthly awards as well as one or more of the 648 prizes in the final competition, so get that entry ready as soon as possible.

Popular Photography — Frank Adams

"I just shot another wedding picture . . . and guess what happened when the bride tossed her bouquet!"

MUCH has been written on the subject of composition. Numerous books and magazine articles have dealt with this important phase of picture making from the aesthetic point of view, while others have reduced it to simple arithmetic and geometry. Anyone seriously interested in making better pictures will do well to consider the matter of arrangement from every approach and extract from each the points he can readily understand and apply in his own work. All one needs at the outset is a basic concept of composition, and probably no one has defined it more simply than the late J. Ghislain Lootens—noted teacher, author, photographer—who said that composition is really no more than arranging the parts of a picture in a pleasing manner. With this as a starting point, one can easily acquire an understanding of the principles that should be followed to gain certain effects, and herein lies the secret to successful pictures.

Due to typesetting difficulties in Chicago and elsewhere this issue reaches you later than usual. We're sorry about the delay, and anticipate an early return to our normal schedule. Your understanding and indulgence is appreciated.

AMONG the authors appearing in this issue are Ansel Adams, Eric Schaal, Eugene Hanson, and Ray Atkeson, each a top-ranking photographer and authority in his field. Adams makes a critical evaluation of the progress of photographic art during the past ten years and suggests its probable course in the future. Schaal tells you how to make pictures in extreme close-up, while Hanson proves that there is more than one good picture to be had using one model and one location. And vacationers headed for the Northwest will profit by reading Atkeson's tips on photographing the snow-capped mountains.

Other fine stories in this issue include *Buy A Ticket to Better Pictures* by Samuel Myslis, who tells about the wealth of new and interesting material the photographer will find by exploring new localities within a couple of hour's travel from his own home town and that can be reached by bus or train. And for a new idea in photographing children, be sure to read Dick Wolters' story on page 52. We know you'll like it.

Frank Fenner, Jr.

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3¼x4¼	1.41	1.60	13.17	5.76
4x5	1.92	2.15	15.37	7.85
5x7	3.09	3.55	21.95	12.79
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9x12cm	1.60	1.75	14.82	7.02

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500	5.92	7.38	8.45
5x7			
25	.72	.94	1.00
100	2.38	2.92	3.33
500	9.96	12.16	13.81
8x10			
25	1.42	1.78	1.97
100	5.03	6.28	7.18
500	20.81	28.38	30.40
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KALART

A Decade of PHOTOGRAPHIC ART

A well-known teacher, author, and camera artist, looking back at the past ten years of photography, sees trends that insure its progress in the future

By ANSEL ADAMS

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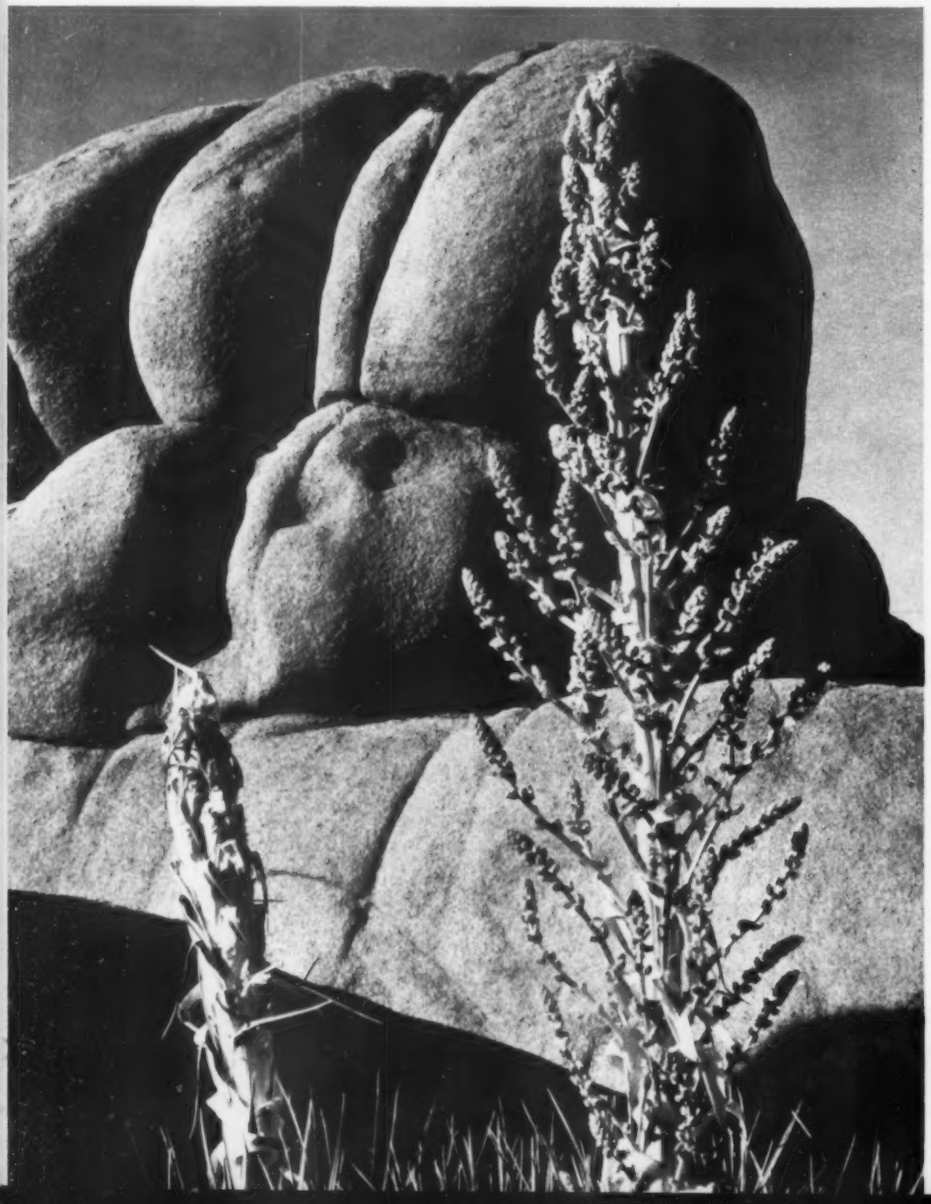
The Edward Weston exhibit in 1946 at the Museum of Modern Art, called one of the majestic accomplishments in photography, included Weston's "Yucca, Mojave Desert."



HISTORICALLY speaking, the two most significant events in the world of photography during the past decade were the flowering of the "Documentarists" and the death of Alfred Stieglitz in 1946. The first opened new vistas of the application of photography to the problems of society, the last closed a noble life dedicated to the application of photography to the deeper needs of the human spirit.

The irresistible impetus of technological expansion during the decade was reflected in the mechanical, social, and aesthetic advances of the art and craft of photography. No one could sensibly dispute the stature of the camera in relation to civilization and, specifically, to creative expression. In America, the enthusiasms of the Roosevelt reconstruction, the emphasis on both human and abstract values of expression, and the terrible tensions of World War II, joined to create both a tremendous industry and a mature visual language.

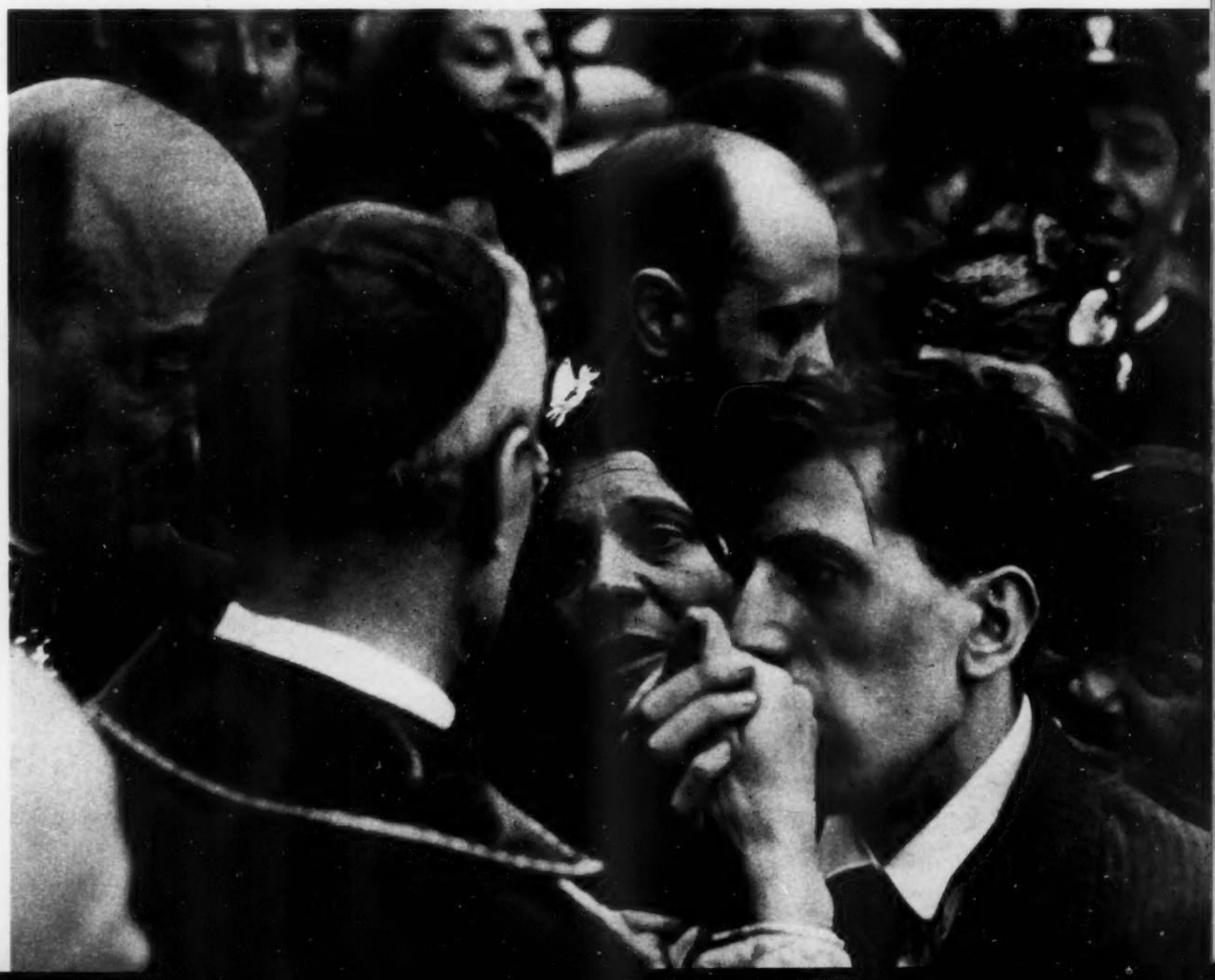
While the mechanical applications were accelerating, many interpretative and contemplative aspects were submerged. The frenetic promotion of "popular" photography, and the wild competitive scramble of the manufacturers to build markets on mass interest stressed obvious and superficial enticements. Few clear distinctions were made between representation and expression; an unfortunate emphasis on *subject* was evidenced in the photographic magazines, in advertisements and even in museum presentations. The pictorial salons, being the focal points of low-intensity expression, maintained the *status quo* of the conventionalist and the hobbyist. The few attempts to inject more serious and personalized work in the salons were feeble in numbers compared with the uncounted thousands of typical "pictorial" examples displayed and accepted by both amateurs and laymen as the type-standard of camera work. In fact, pictorial photography definitely deteriorated during the decade; the most obvious aspect of this deterioration lay in the emphasis on sterile themes and poor print-quality. This relaxation of standards infected commercial photography to the extent that increasing numbers of pseudo-photographic paintings were used by advertisers as obviously more effective than mediocre color-photographs. Of course, the years of war depleted both photographic talent and materials; most of the younger men were in the armed forces, and the magnitude of industrial production did not favor consistent qualities of equipment and materials, to say nothing of their availability to the civilian. Technical standards in the armed forces were high; expressive standards low. Purely interpretative work suffered a serious decline: the years of war could well be defined as a period of *automatism and observation.*

Fortunately, there were some exceptions to this general statement; some of the war photography—military and press—was most impressive. In times of stress a sincere and intense expressive intention may emerge above the structure of necessity and convention. Significantly perhaps, the greatest operations, the most startling events, do not lend themselves to photographic expression. They are complete in themselves, and it is only by the merest chance that the event and its interpretative perception are coincidental. For example, the photographs of the atom bomb explosions, and the actual burning of London

Toward the Sugar House was made in Vermont in 1944 by Paul Strand, classed as one of the country's outstanding photographers.

Navajo Mother and Child is the work of Ansel Adams, well-known for his photographs of California and U.S. national parks.

Henri Cartier-Bresson, a perceptive photographer of this decade, shows Pius XII, then Cardinal Pacelli, in France during 1937.



Gambler Type, French Casino is from the camera of Lisette Model. Ansel Adams credits Miss Model with a genius-like ability to make "incredible images of people."

may be emotionally inferior to the organized and integrated images of the shattered city, of a body prone upon a South Pacific landing beach, or a face of misery and starvation. The accidental exposure may be impressive because of the significance of the subject alone—not because of any possible integration by the artist. Photography has been, and probably always will be most effective in relation to the intimate and poignant aspects of the world, to simple things in their *considered* and *felt* moments of highest significance.

Nevertheless a few small but vital circles supported the clarification of aesthetic standards of photography during the decade, and encouraged appreciation of the more subtle objectives of the art. The department of photography of the Museum of Modern Art was established in 1940; for the first time since the Photo-Secessionists under Alfred Stieglitz, a vital, aggressive center of creative photography commanded public attention and accomplished an important interpretation of functional and aesthetic standards. Under the able direction of Beaumont and Nancy Newhall, in the face of considerable opposition from reactionaries and super-*avant garde* documentarists, exhibits of great historical and creative importance were presented, ranging in time through David O. Hill, Mathew Brady and the American Frontier photographers, and Eugene Atget, to the comparatively recent exhibitions of Edward Weston and Paul Strand.

Retrospective exhibits—"Photography, 1839–1937" (organized and presented by Newhall prior to the formal establishment of the department), "Sixty Photographs," and the contest exhibition "Image of Freedom"—together with numerous contemporary documentary shows, proclaimed the catholic attitude of the department and revealed the constructive trends of photography. The Weston exhibit was probably the most compelling

(*Continued on page* 158)

Edward Steichen came out of retirement as a top illustrative photographer to assume supervision of all Navy combat photography in 1945. He is shown here on the U.S.S. "Lexington" off Tarawa.

Murray Hill Hotel: Spirals, from Berenice Abbott's "Changing New York," shows her work's aesthetic and emotional stability which has earned her an enviable place in creative photography.

Buy a Ticket to BETTER PICTURES

Try adventure when you have time to spare, for you'll find new faces, new friends, and new pictures just a few hours away from home

By SAMUEL MYSLIS

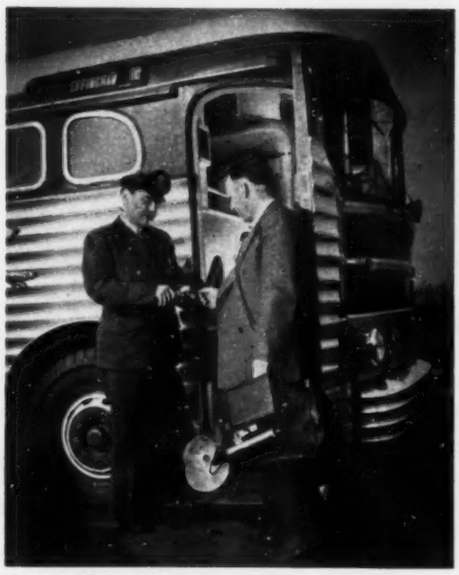


Photo by Maurice Fisher
The author boards the magic carpet, his camera in hand, his bag filled with supplies.

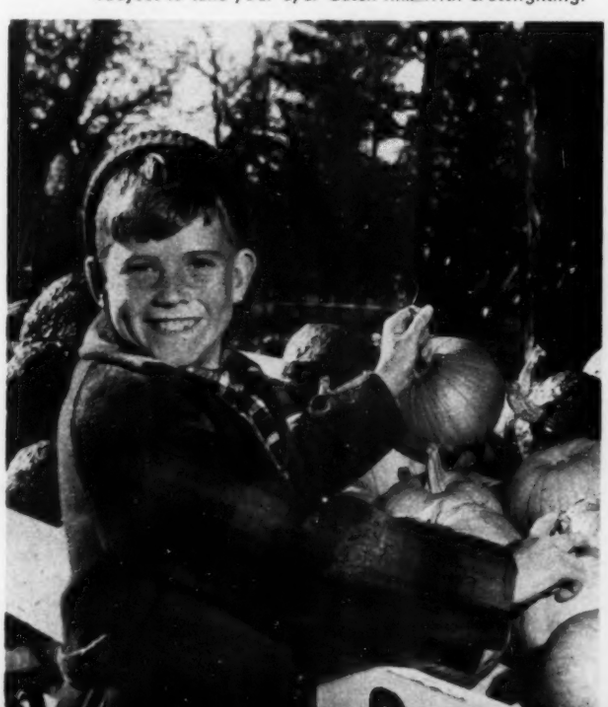
ARE you looking for new picture opportunities? Maybe you are weary of zoos and beaches. Your welcome with your family is worn to the point where they hide when they spot you with that black box. Or you feel that you have picked the wrong branch of photography; switching to tabletop subjects last winter didn't even help you out of the rut. Maybe the old town, in your opinion, just hasn't any more picture opportunities that can be spotted without much trouble.

Did it ever occur to you that making new friends, meeting new faces and new personalities, and most of all—going to new places—is always one of the biggest incentives for new and better pictures? There really exists a solution for all this mental turmoil, a panacea, I might say, a definite remedy.

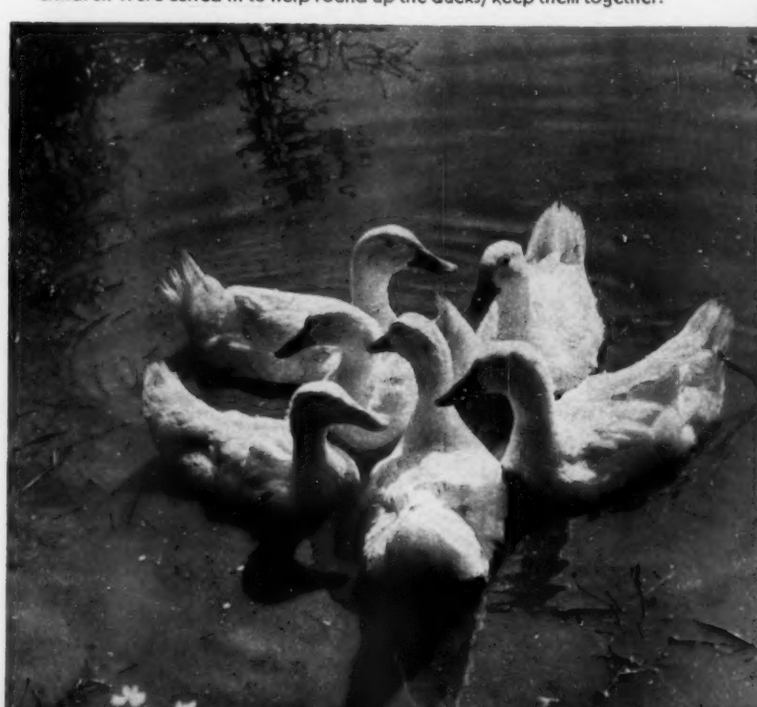
Why not try adventure? Have you ever thought of packing a supply of flashbulbs and film and hopping one of the many busses or interurban trains that radiate in all directions from the average city, to travel in just a few hours to Utopian fields of almost unbelievable picture opportunities?

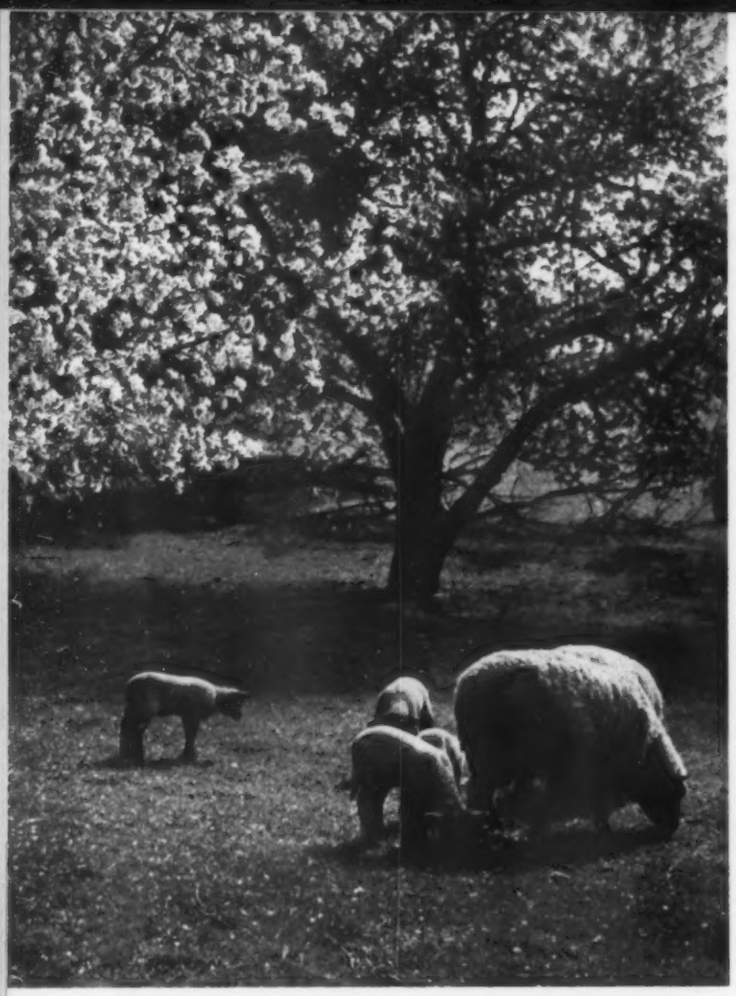
The pictures you have seen in travel folders usually were made closer to home than you realize. The American tradition and the travel industry has the habit of overplaying key American spots such as the Rockies, Florida, Yellowstone, Niagara, the Smokies and others like these. True enough they are our priceless heritage unmatched by anything on this globe and should at some time in

A laughing boy at a roadside stand may be the first subject to take your eye. Catch him with crosslighting.



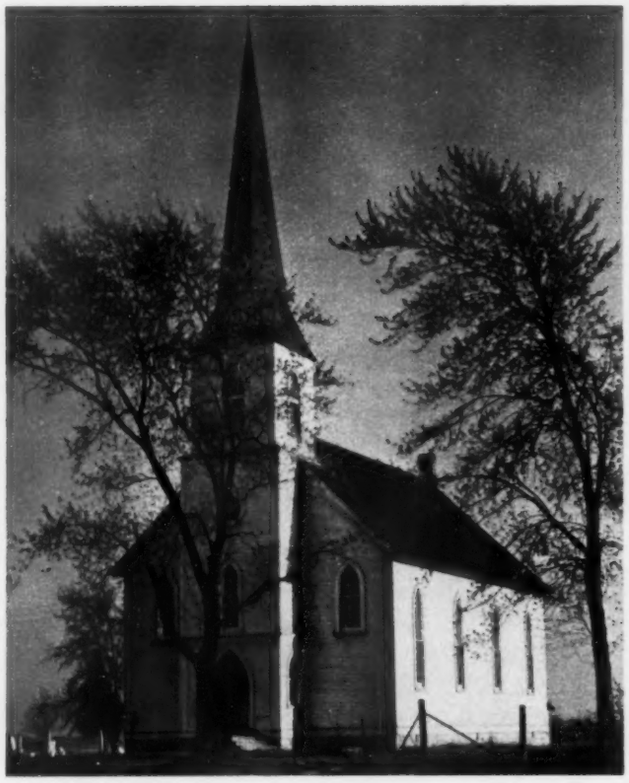
These gossiping ducks represent hours of work on Myslis' part. Two children were called in to help round up the ducks, keep them together.





Sheep under a blossoming apple tree can provide you with a scene that always will bring back memories of "vagabonding".

Children picked out by a gleaming shaft of sunlight are unforgettable, show what can be done by use of natural lighting alone.



A town church pokes its spire towards the sky and, framed by trees, can well be a subject for a first class exhibition print.

one's life be considered a "must" in travel plans; but picturesque places lie close to home, too.

Due to this overemphasis given our key spots by American advertising, there has been an unwarranted lack of appreciation of the scenic material and the inspirational possibilities of what really lies about us near home. And once explored, this strikes us with amazing truth, if we but give our dormant powers of perception and our photographic eye the green light.

Do you realize that for a few dollars, one can be wafted away on a bus far away from his lifelong haunts? A three-hour ride in any direction from Chicago, and north, northeast or northwest from New York City, and in any direction from the average inland American city, will bring one to a country setting that will seem as rich and virginal in potential picture settings as that 500 or even 1000 miles distant.

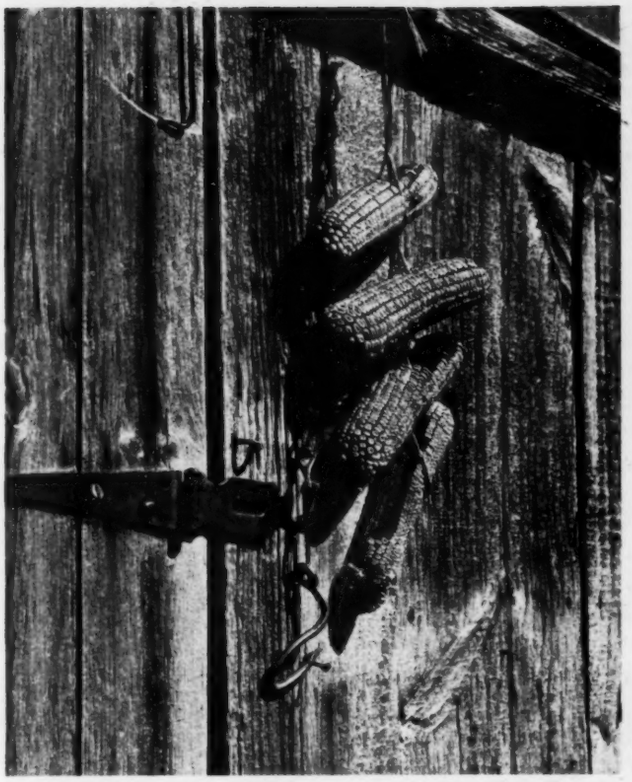
You don't even need travel literature for the day's outing. Half the fun is not knowing where you're going—whether it is north, south, east, or west.

At least you can be positive of one thing—you'll be on the way to new places, new skies, new roads, new hills, new rivers, new towns, and new people. And there's that chance for a "showdown" with yourself to see whether you are the genius you thought you were but never had a fertile field in which to prove it.

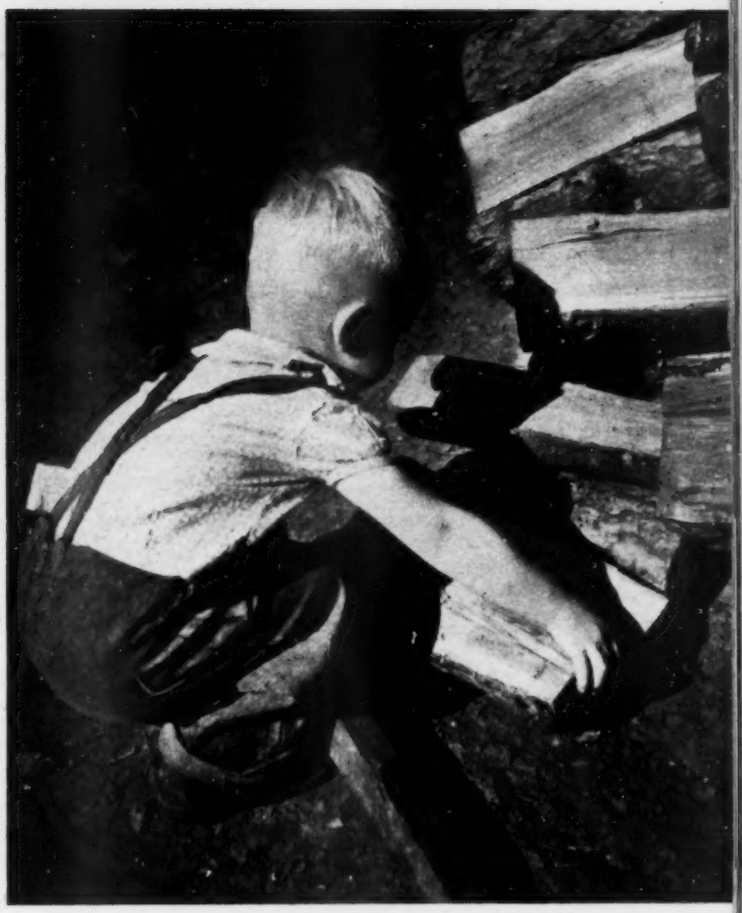
Once you are away from your life-long haunts in the city, picture opportunities literally will start to happen faster than you can get your camera set, and you'll even find yourself confused as to what to shoot first. Obviously it is going to be a necessary asset to be able to forget you have a groundglass, and to use the wire frame finder. Load up generously with film or rolls but above all—concentrate on how you can cut other equipment to a minimum.

Most shots on such vagabond trips in the country will average around 1/100 at $f/16$ with fast film, or $f/8$ with slower film. Ten minutes' practice viewing through the wire finder will reveal how astoundingly easy it is to learn to compose pictures in this manner sufficiently accurate for successful work. It will be a "must" as you will discover soon, when valuable pictures start to pop too fast to allow you to pull out the focusing cloth.

Almost invariably when coming across pictures in quick candid setups where young models are concerned, the spontaneous qualities, or the "peak" expressions will freeze and wither if you are a slave to the groundglass. Small models get very tired staying in a spot and lose their sparkle while you make a series of time-



Texture studies can be found wherever the eye may fall. Here Myslis has caught worn wood, weathered metal, old cobs of corn.



Human interest abounds in the country scene. A tow-headed youngster, caught in natural, unposed activity, is a fine prize.

Symbol of a day spent in adventure is the silhouette study of hikers, framed by trees, and with shadows stretching far behind.

consuming camera adjustments with your head under a hood.

Your essentials will be camera, film, sunshade, only one extension light and reflector, both a yellow and red filter, and all the small bulbs you can possibly cram into every available inch of your flexible canvas carrying case and a couple of your empty pockets. Your case usually will have room for a dozen or more large size and a dozen medium size bulbs.

On a bus, it always is advisable to keep your camera with you and not stored in a bag (and never on a shelf) as there is always more than an even chance it will be bumped by hurry-and-scurry passengers.

With all due respect to those who boast of orderly arrangement of their gadget bags, we are all human when it comes to misplacing little necessary accessories; therefore always carry filters in a designated pocket instantly available, so you'll have them before a sunset or a beautiful cloud fades away. I'll guarantee that the old, old story of fumbling feverishly through your bag for that thin disk of orange or red glass, or meter, while some dramatic shot is fast disappearing, will be repeated many times if you haven't a definite place for such accessories. At least from experience, I have found that this little rule will pay big dividends, and save the day when you're suddenly confronted with the one and only sunset you've seen on the entire trip. And, if you are shooting in color, it's a tragedy to have to search for a meter when the peak of color may only last from two to five minutes.

Now packed, whether it be a Brownie (they, too, come now with synchronized flash) or a larger camera, you are all set. Whenever possible, it is best to leave early in the morning so you can get to a location in time to put in full shooting under the best light conditions.

Soon, as your cheek is glued to the window of a bus, the city pavements, endless stores, houses, and gas stations will start to fade into the outskirts. Gradually vistas such as we remember seeing in our childhood school reader will start to unfold. Or if you have been a reader of national magazine advertisements using photographic illustrations, you may recognize instantly surroundings that could well have been the very locale of those illustrations.

When you see a shot—ask the driver to stop, and although he no doubt will be puzzled why you want to get off far from town or a regular bus stop, he'll be glad to oblige. There will be no end to the natural picture setups you'll spot from a bus window like this. You are going to bump into one after another.

You are now in the country—often (*Continued on page* 168)

One girl and one location can provide the picture elements to make any number of scenes.

VARY YOUR VIEWPOINT!

A single subject in a single setting can mean many pictures. There's more than one way to shoot the same scene

By EUGENE M. HANSON
Illustrations by the Author

THERE'S no excuse for monotony in photography. If you find either that you are getting tired of taking pictures, or that all your pictures seem to look alike, the chances are that you're in a rut. This is just another way of saying that you have developed the bad habit of taking pictures over and over again in the same way.

In order to regain your old enthusiasm for photography and to give new freshness to your pictures, you must jar yourself out of the rut—and the way to do that is by thinking about your pictures rather than by shooting according to your old, familiar methods.

But along what lines should you proceed toward better pictures? The answer to that important question is that you should start thinking along new lines, since it is freshness which you want to bring to your attitude toward your hobby and the pictures which you produce.

And thinking along new lines does not necessarily mean thinking about new equipment. Buying a new camera or a new lens will give your picture taking a shot in the arm, to be sure, but the effect almost always

Moving the subject to a corner of the frame often will create a new picture composition.

Shadows which repeat the lines of the subject can add striking quality to your photographs.

Hanson here emphasizes the worn and weathered setting, subordinates his subject.

A unique camera angle combines cause and effect and captures both form and face as this beach beauty is threatened with a wetting.

is temporary, and enthusiasm wanes when the newness of the equipment fails to give real newness to the pictures which result.

Experimenting with new films, new papers, and new developers is not the answer, either, unless you are one of those photographers whose primary pleasure is darkroom work, rather than picture-making.

New subject matter at which to point your lens is always exciting, of course, particularly if it presents problems you've never solved before. But you don't need to travel around the world to find new subject matter. Plenty of promising new material is all around you, if you will only learn to see it, then take the trouble to determine its possibilities and take fullest advantage of them. And this promising material is really a part of the same scenes and settings that you have shot before. Once you have realized this, you'll find that with a little imagination and effort you can give freshness and variety to your work. All it takes is a new viewpoint of the subjects you've been shooting all along.

New handling of this same subject matter, with your usual equipment, usual film, and usual developers—believe it or not—is the best way to get yourself excited about your hobby and to turn out more exciting pictures.

(*Continued on page* 152)

LET'S MAKE A PICTURE BOOK

Ellen reads her picture book over and over, entranced by its charming story and delighted with her role as central character.

1

"Once upon a time a little girl named Ellen was playing in a meadow and feeling lonely . . ."

2

"...suddenly up popped a tiny brown bunny! Ellen gasped, but he was not at all afraid . . ."

". . . only sad. Ellen picked him up in her hands. 'I'm so small, no one wants me,' he said . . ."

3

By DICK WOLTERS
Photographer, *Science Illustrated*

WITH a camera, a child, and a free rein to your imagination, you have all the materials needed for a different and absorbing kind of picture story. Every child is a born actor, and this talent gives you an unlimited choice of material to work with. You can invent a story tailored expressly for the child, or you can adapt a nursery rhyme to be acted out before the camera. You can use either a boy or a girl, and if you don't have a child, you can always borrow one from a neighbor or a relative. Whatever your technique, it's possible to make an album that will hold interest even for strangers, and will delight the child by giving him or her the chance to be the central character in a story.

"Ellen and the Little Brown Rabbit" is the picture book my wife and I made for a neighbor's little girl; using similar methods, you can easily put together and photograph your own story.

It began quite by accident. Ellen was to have a birthday party in a few weeks, and we were at a loss as to what we could give her. She had all the playthings and clothes she needed; even taking her picture was nothing new, as I had made a formal portrait of her some time before.

The answer to our problem came the Saturday morning before her birthday. Bright and early Ellen knocked at our front door and then burst into the living room before we could answer. Cupped in the palms of her hands she held a wild baby rabbit. After her first few excited sentences, I finally got her slowed down and gathered that she had been playing behind her house near an open field, when just like that, up hopped the rabbit. With the irrepressible imagination of an eight-year old, Ellen was sure that the rabbit had come to her because he wanted a playmate.

This unexpected situation seemed a "natural" for my camera—a little girl and a rabbit. I thought of all kinds of poses, but nothing seemed right. Finally my wife suggested a picture story using both

Write a story for a child or adapt a nursery rhyme, and illustrate it with photographs that feature the child as star

4

". . . and started to cry. Ellen wiped his tears with her handkerchief and said 'Poor bunny . . ."

5

". . . Come, I'll cook you a wonderful porridge made of sugar and ice cream and chocolate . . ."

". . . and she fed him with her own spoon. Suddenly something seemed to happen . . ."

6

- 7 -

And something had indeed happened to him! The magic porridge had turned him into a beautiful, big, white, fluffy Easter rabbit, right there in Ellen's lap!

Ellen and the bunny were never unhappy or lonely again.

END

Each picture is mounted on a left-hand page with the legend facing it. Captions for the pictures shown here are excerpts taken from the original story which is reprinted in its entirety in the text. Pages are bound with colored ribbon and covers attached.

Ellen and the rabbit. That was it. But when I thought it over I did not know where to start. My wife again had the answer; Ellen could make up the story and in that way she would know how to act for the pictures. Once again Ellen got all excited, and assured me that the rabbit would like it too. She was thrilled when I told her that it was to be a story that she would think up, and that the two of them would portray the central characters in it.

She had the whole story finished and was planning the clothes that she would wear by the time I could round up my Rollei and enough flashbulbs to do the job. Ellen even wanted to use lipstick. She knew where the pictures should be taken and, with my help, made the picture-plan for each shot. It was loads of fun; and in more ways than one, it became something of a creative photographic assignment a on miniature scale. (*Continued on page* 108)

Bill Shrout believes that pictures should tell their own story if possible. This shot writes its own caption, as it includes the newspaper name, and low-angled lighting that gives it the atmosphere of a late-at-night staff conference.

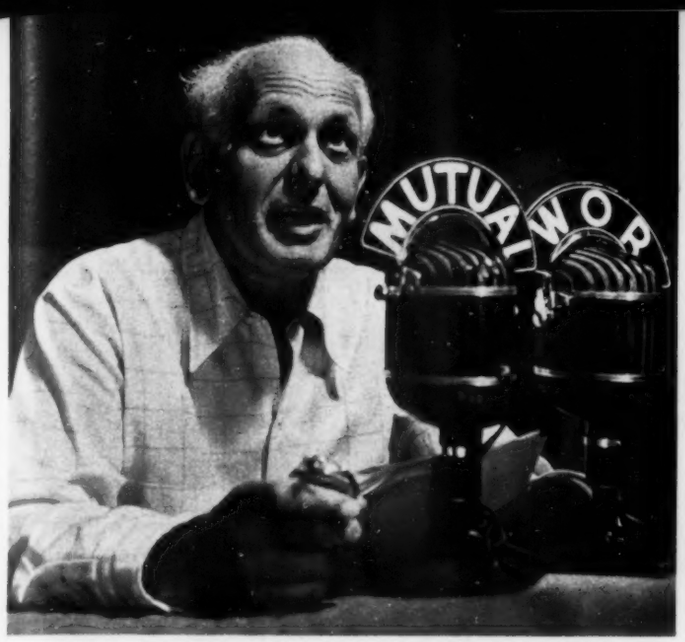
Bill Shrout

Photographer-Beachcomber

Topnotch magazine photographer proves it possible to quit the big city and win

Receiving an assignment from the "Saturday Evening Post" by rural delivery, Bill Shrout checks the manuscript he has to illustrate while his daughter Barbara runs through the balance of the morning's mail.

Studying the manuscript thoroughly, Shrout stretches out on his beachside hammock to concentrate. He then plans the points to illustrate, stratagems needed, and best locations before setting out.



News analyst Gabriel Heatter was photographed during his broadcast. Shrout shot with flash (a G-E No. 22 high to the right) and low fill-in (a No. 5 at camera) for a feeling of tenseness.

These three photographs and the upper one on the following page are illustrative examples of the work emanating from Bill Shrout's Alabama island retreat. Reprinted by special permission of the *Saturday Evening Post*, © Curtis Publishing Co.

Alabama whistle stop was used to show the old and new in travel. Bill employed 200 feet of extension and 3 flashbulbs in this picture.

By PHIL ROETTINGER

LIVING in and about New York City was rapidly becoming intolerable to Alabama-born Bill Shrout, one of *Life's* topnotch photographers. Although he had put up with its hustle and bustle, as well as that of other big cities, for many years, Bill was beginning to yearn for the easy-going life of his old home in the South. For some time he debated with himself on the advisability of returning to Alabama, but when he mentioned this possibility to his friends they immediately scoffed, and made it plain that they didn't think too highly of the idea. "Impossible!" they snorted, "You can't get away with it." The truth seems to be that most photographers agree that to be a bang-up success in the business, it is necessary to locate near the market in the big town where everybody knows where you are, and where editors can get ahold of you when they want you. They believe that it is much easier to walk into the office of a magazine editor or an agency and sell their wares by personal contact. "Nobody could ever get an assignment from a place like Alabama . . . that's the very end of the earth," they told him.

With the big city's evils still rankling him, Bill turned a deaf ear to their well-meant advice and after eight successful years on *Life's* staff, he quit, packed up his family, and headed south. His friends shook their heads sadly and muttered that another good photographer had cracked up . . . but let us see what happened to the

Leaving on an assignment, the whole family turns out to help get Bill away. Equipment includes tripods, the camera case, a kit filled with lighting equipment, and a few cases of flashbulbs.

Cut to minimum, Bill's darkroom is simple and efficient. He has eliminated unnecessary gadgets.

Print drying is handled by Mrs. Shrout, who is seen in the kitchen ferrotyping glossies.

Continued on the next page

Panning the action, Shrout took this from horseback, shooting at 1/100 second at f/4.5 on 4x5 Daylight Kodachrome. He believes that unusual techniques, like that used here to portray Christopher J. Abbott, "the richest man in Nebraska," will bring results.

PHOTOGRAPHER-BEACHCOMBER continued

man who deliberately abandoned the big city, where he had done so well, against advice, and struck out for the hinterlands.

Of course the first problem was to find a roof to cover the Shrout heads, to say nothing of the Shrout darkroom, and in these times roofs are difficult to locate anyplace—even in Alabama. After much seeking he did manage to find a couple of acres of land about fifteen miles southwest of the city of Mobile, on an island covered with pines. This place with its little stretch of beach all its own, really appealed to Bill, and what was more important, there was a small house which furnished ample room for quarters plus another building to serve as a darkroom and storeroom. When Bill discovered a screened beach house down by the water, he knew that this was "it," and the family moved in and took over. So much for the place to live and work. The picture business was another thing.

Shrout had stopped in at the Philadelphia offices of the *Saturday Evening Post* on his way down and had had a very favorable chat with the photo editor, but now that he was tucked away on a rural route many miles from Philadelphia, would that editor remember to send him an assignment? In no time, however, there came in a job of illustrating a story for the *Post* right down in the South. This first story came so soon that it caught Bill without a darkroom and the processing was carried on in the kitchen after nightfall. Other assignments began to come in at regular intervals and before long Bill had more business than he could (*Continued on page* 182)

Kitchen table repair shop is busy as Shrout works on one of his Rolleis, with his two daughters watching with interest. Bill has become quite handy in repairing his own cameras.

Photo-story is spread on rug as Shrout refers to manuscript to help him pre-edit 80 shots down to 30.

Between assignments, Bill relaxes while his two daughters pull him about at ease in a surplus life raft.

HOW THESE PICTURES WERE MADE

MAX THARPE, of Statesville, North Carolina, has devised a neat technique for producing apparent underwater shots without having to take his camera below the surface of the pool. His method is to have his model make a surface dive from the top of the pool to its bottom, swim underwater to the rim of the tank, and then swim up to the surface at that point. Tharpe stands at the edge of the pool, points his camera down towards the water, and catches the swimmer as she nears the surface.

The effect, as you can see in his picture above, is remarkably similar to photographs made with cameras used underwater. Sue Brookshire, 17-year-old student, was Tharpe's model for this picture. His camera was a 2¼x2¼ Voigtlander Superb, equipped with a 3-inch Heliar *f*/3.5 lens. The exposure, using only sunlight, was 1/250 at *f*/6.3 on Eastman Super-XX film.

LOST WEEKEND is the apt title of the shot at the left, caught by Fritz Neugass as he idly walked down New York City's Park Avenue with his camera. The reflection, almost like those you see in a circus fun house, was discovered in the glistening surface of a newly waxed car. Pictures like these can be found reflected in curved glass windows, automobile hubcaps, and similar objects which have a mirror-like surface.

Neugass used a 2¼x2¼ Rolleiflex and Eastman Super-XX film. His exposure was 1/50 second at *f*/11.

A SNOW-CAPPED mountain peak is truly one of nature's most magnificent creations. Wouldn't it be great if you could fill the gasoline tank in your automobile, load your trunk with photographic equipment, and drive to the scenic mountain regions of the west, or elsewhere. Approaching vacation weeks will give the green light to adventurous cameramen and women.

Until your day arrives, however, you can spend your time profitably by doing some planning as to where to go and what to do. Many localities in the United States and Canada offer particularly attractive settings for your snow-minded camera lens. Mountain areas in Oregon, Montana, Washington, and Wyoming, and the Estes Park and Pikes Peak region in Colorado are excellent stages in the United States for the photographer interested in snow-capped peaks . . . and the Jasper National Park district in Western Canada, and the Banff and Lake Louise area in the Canadian Rockies also provide like photographic opportunities.

Living in Portland, Oregon, in the very shadow of the snow-clad cones, I have been able to make frequent visits to several of America's most stately mountains without much regard to road mileage. I would like to pass on some helpful camera hints that I had to learn the hard way, and save other cameramen many of the heartaches of an unsuccessful photographic expedition. Most of my information has been accumulated from actual photographic experience over a long period of years. But I also have learned a great deal from other photographers through photographic magazine articles and by associations with them on trips through the mountains. It is my hope that readers of this article will profit from the methods I shall discuss, and from the illustrations presented, and that given the opportunity, they will be able to handle the same subject with equal or better results.

Whether you are an armchair photographer or one who takes his mountaineering and photography in stronger doses, the snow peaks are an incomparable attraction. Probably no other subject has more universal appeal to the camera enthusiast. There is no better way of passing on the pleasure derived from viewing their majestic beauty than through the medium of pictures.

Now, if your ambitions are to cut your own trails and record the real wild and rugged beauties of the mountains, then select a compact camera. Always keep your photographic equipment well protected by means of a strong gadget case. On trail trips into the back-country a filter case secured to the belt, and a pack-sack are absolute necessities. You will find that it pays to carry a minimum of paraphernalia on the more strenuous pack trips. Even for Kodachrome hunting I seldom burden myself with a tripod when travelling extensively into the hilly terrain. However, a good solid tripod is necessary for slow shutter work.

There is no such thing as a perfectly suitable all-purpose camera for all photographers. It is largely a matter of personal choice. As for myself, when I am shooting for both color and black and white I take along my Bantam and 4x5 Speed (*Continued on page* 98)

Ray Atkeson recommends a compact photographic kit to portray the untamed and rugged beauty of snow-tipped mountains

PICTURING

Mt. Jefferson in mid-summer is an example of the picture possibilities open to the energetic photographer who roams about the timberline to film this majestic beauty.

Slight over-exposure with a yellow filter and soft development will make most pleasing tone gradation in scenes of extreme contrast of rock and snow. The cameraman hiked a mile off the highway for this shot. ←

Extraordinary photographs of the more famous mountains can be taken to give that personal treatment, like this shot made at twilight of the blockhouse at Mt. Rainier.

The Ramparts and the Tonquin Valley of the Canadian Rockies give a photographer the opportunity to create panoramic compositions of the ranges of volcanic cones with their craggy summits. Picture conditions are highly favorable in the Canadian ranges.

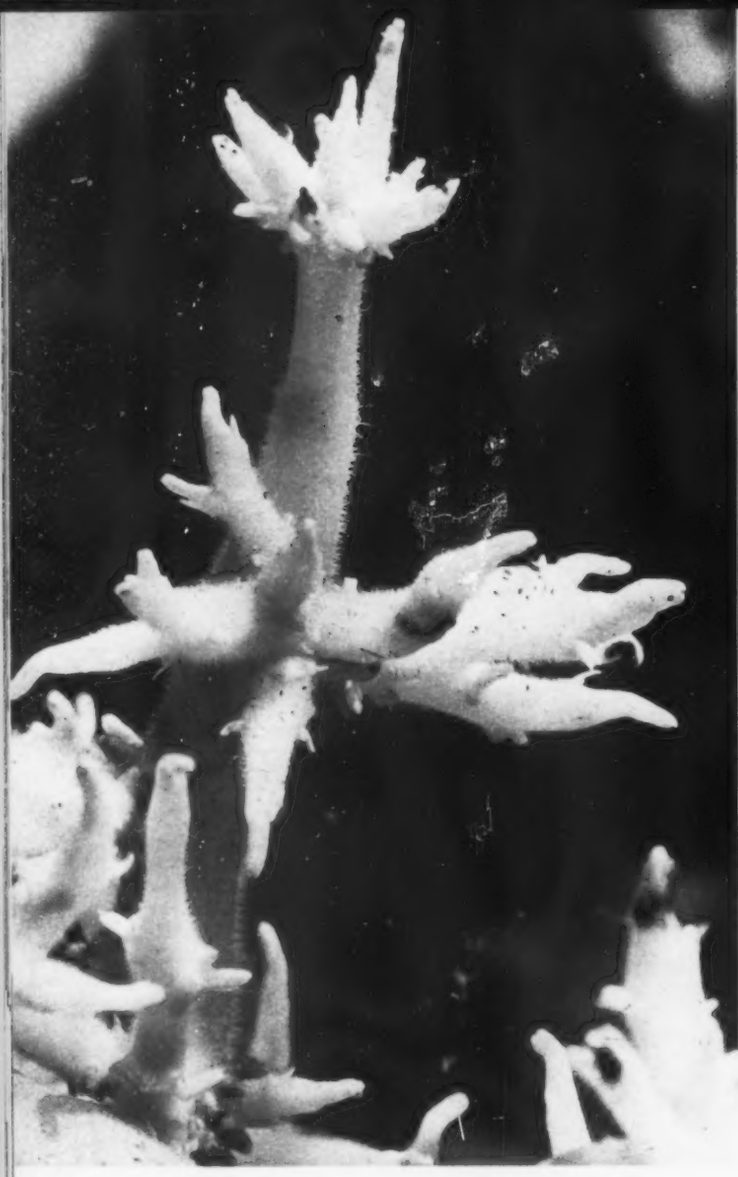
Dark over-hanging branches and the inclusion of the canoe and silhouetted figure help make this scene beautiful.

THE SNOW CAPS

Mount Adams, photographed in the early morning sunrise, reflects itself in the tranquil waters of Trout Lake. This photograph is typical of those awaiting the early riser. Probably no other subject has more universal appeal to camera enthusiasts than mountains.

CLOSE-UPS

By ERIC SCHAAL



Sprouting potato, above, is a familiar object to all, but the author's extreme close-up of a single sprout, left, reveals fine detail seldom noticed by the casual observer.

Luna moth, photographed by Gratton English, Jr., of San Francisco. Exquisite beauty of body and wing texture is even more striking in 11x14 print from which this was reproduced.

THE extreme close-up is a statement of fact, executed photographically. It is the photographer's declaration of independence from emotion. Carried to extremes, the photographic close-up has a realism unapproached by any other art form. It can achieve surrealism surpassing that of Salvador Dali. It is neither exaggerated nor understated. Gertrude Stein's "A rose is a rose is a rose" is a perfect description of a rose in extreme photographic close-up.

With the keen edge of fact, extreme close-up penetrates the outer shell of make-believe with which humans and nature surround themselves. The beauty contest winner with her skillful pancake makeup becomes "girl with mud on her face" in extreme close-up. But that factual representation of a made-up face in its minutest detail, gives a truer portrait than the more distant shot.

In a normal picture, the laborer, sweated and grimy after his day's work in the broiling sun, tells a story of hard work through his stooped position, sagging shoulders, and work clothes. Contrast that with the extreme close-up. A few square inches of slack mouth, surrounded by sweaty skin with grime-laden pores—these elements give the story by implication.

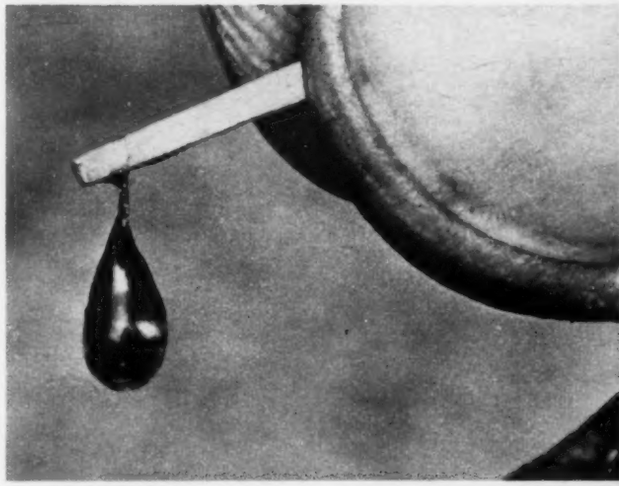
There is nothing in the realm of photography so well suited to lend emphasis to a statement, to accentuate a given fact, as the extreme close-up. Because of the limitation of the field of view, a single glance tells the story without explanation. It is practically impossible to mistake an element in the picture for anything but what it is—and that is of great photographic significance. But close-up photography is even more than that. It is more than just a record of a fact made through a recording instrument. It is the frank declaration of the photographer that he believes the part is more significant than the whole. Once you've made that declaration, it is a simple enough matter to follow through on it.

Naturally a certain amount of equipment is essential for extreme close-up, but you may have to buy very little, and that little can be inexpensive. A camera with double-extension bellows is desirable, of course, but others can be used. A tripod, however, is important, and should be rigid. Add to that a tape measure, a simple calculator for determining the effective *f*/number (such as the Effective Lens Aperture Kodaguide), an auxiliary slip-on lens, and some mechanical ingenuity, and you're ready to begin.

In making either an average or extreme close-up, you must keep

TELL THE STORY

For fascinating pictures that are never dated, never boring, try some extreme close-ups. An expert tells you how to make them.



Wonders of nature are unveiled in the camera close-ups which show, above, the nectar-filled sac of a honeybee and right, an intimate portrait of the insect at work.

in mind that clarity is essential. You must rid the subject of extraneous material. But be sure you leave enough material around the subject to identify it. Close-up, remember, is fact and explanation—not pure design. Just an eyeball, photographed in extreme close-up might easily be mistaken for a marble or a color filter, among other things. That's why you must frame the eyeball in its natural fringe of lashes so it can be readily identified as an eye and nothing else.

So often when I speak of extreme close-up, and stress the necessity for orienting so minutely detailed a subject, people ask why I don't just enlarge a portion of the negative. Others suggest that getting in close to the subject, after planning the more usual ten-foot shot, would make it a simple matter to shoot an extreme close-up. Nothing could be farther from the truth. Extreme close-up is not that easily achieved. It is a specialized branch of photography, requiring special techniques and aptitudes in order to deal justly with the subject matter. But anyone who really wants to, can create studies in extreme close-up.

In this field of photography the camera angle is extremely important, because you crowd everything into the smallest possible space, and work with a very shallow depth of field. Not only are you going to get close to the subject; you must also overcome any undesirable distortion and obtain the best possible perspective. You must also determine how the single part you have elected to feature may best be related to its surroundings.

Fortunately the camera is a completely mobile instrument. It can go anywhere you can. By changing the camera's point of view constantly, you are able to explore thoroughly the dramatic possibilities of your statement-of-fact. A minute change in camera angle can exclude irrelevant elements that might be unobtrusive in a normal shot, but become hideously aggressive in extreme close-up.

If it is at all possible, remove such irrelevant material bodily. If a single petal obscures the main detail in a shot of the rose's anatomy, remove it. If a cross-section shot of the rose's center appeals to you, just strip off the front petals and leave only the background petals on the side away from the camera to serve as an identifying agent. But don't get caught tampering with the fact. Be sure to eliminate any evidence that proves you've changed the flower in any way. It is imperative that you refrain from upsetting the natural position of the subject, since it is possible that by removing a single part, you throw the entire composition out of line. (*Continued on page* 144)

Can you identify this one? It's a blossom from the common hollyhock. Your own garden is alive with good subject matter for extreme close-ups; explore it and see what you can find.

SPRING, THAT SPRITELY NYMPH WHO SIGNALS THE COMING OF SUMMER, OFFERS THE PHOTOGRAPHER A WEALTH OF STRIKING, SCENIC PICTURE MATERIAL

it's spring in *Pictures*

SPRING, to the world of nature, is the time of year when the leaves shyly begin to unfold, half hidden by the veiling of an early morning mist. To those who find their joy in fishing, it means a chance to test line and lure, a time for sun and silent thought.

To a cat, spring brings memories of an older time, and anticipation of a prowl in the dawn. To lovers, spring is the time for a walk in the woods, for a moment at the waterfront spent watching the waves lap against the pier.

To photographers, spring means the opportunity to picture all of these things and the thousands of others which happen when winter leaves the land.

The days grow longer and the weather beckons the camera worker to the out-of-doors. Now is the time to shake the dust from hiking clothes and walking shoes and to plan some pictures. For a start, look over the photographs on these and the following pages, for they may bring to mind a scene you want for your own album or print file. For technical data, see Notes on The Picture Section.

← *A low, early* morning mist diffuses the sun, dims the backlighting, and softens the outlines of the blossoming pear trees in this scene by Eva Luoma of Hollidays Cove, W. Va.

→ *Paris in the spring* . . . . and contemplative fishermen sit along the side of the Seine river. The picture is by Stephen Deutch, of Chicago.

Spring has really come when the gulls hover and cry, and swoop down to scan the sand and water for signs of food. Here they seem to peer inquisitively at the camera of Fred E. Martin of Greenville, Ill.

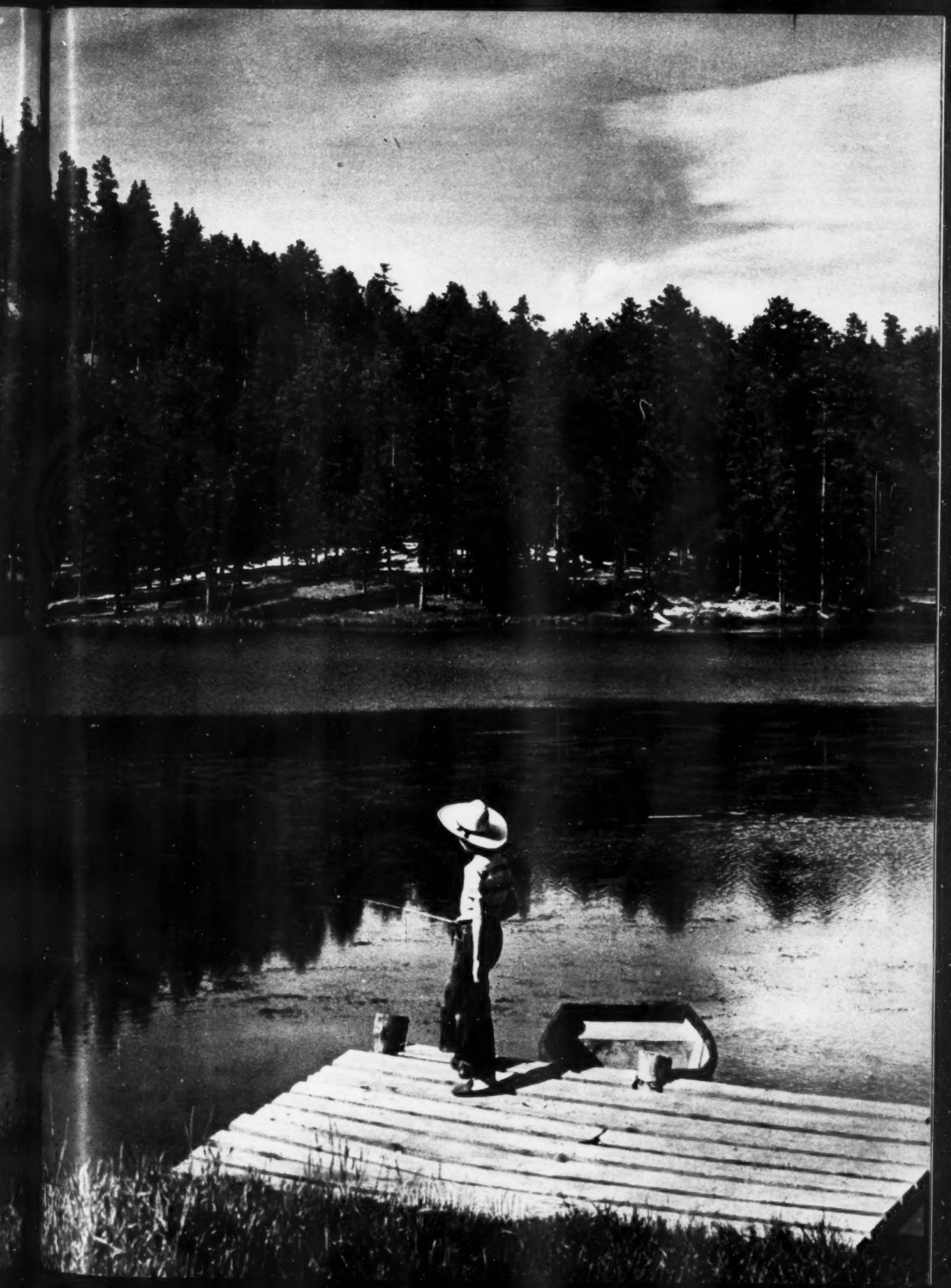
Along the inland streams and lakes, and in the countless marshes that line the coasts you'll find scenes like this—proof that winter has finally fled the land. Picture by R. W. Olsen of Caldwell, N. J.

←

→

Perhaps spring means sailing to you. Here Wilfrid Zogbaum of New York City shoots from a point just under the boom, places his model against the sky, and succeeds in creating a unique and outstanding shot.

Ever dig for worms early on a spring day and then head for the dock hoping to snag the fish that got away last year? "Reflections," by Earl W. Brown of Detroit, Michigan, is a superb print which may well serve to bring back a few favorite memories.



What
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←

Roy Wyckoff of Riverside, Illinois, captures a scene familiar to America . . . a quiet afternoon on a late spring day, when the baby buggy brigade is out in full force comparing notes, and keeping junior happy.

What is a better token of the advent of spring than the sight of a boy and a girl walking hand in hand through the park? Here Bob Willoughby of Los Angeles uses the sun to spotlight his subjects and present them in brilliant relief against a simple and subdued background which surrounds them like a frame within the picture. ←

The fog which often veils a spring night softens the harsh contrast which light and dark create in this print by Roger Coster of New York City. Note how the backlighting afforded by the street signs sets off the foreground figures and adds depth to the scene.

Bare trees soon to flaunt their leaves, plants which already feel the touch of the sun, and a lithe cat who hungrily eyes the out-of-doors . . . these all spell spring. Picture by Charlotte Brooks, New York City. →

which
who
ring.
→

← *Dimly*
print v

Covered by a canopy of budding branches, a young girl idly swings her feet in a sun-flecked pond and, lulled by warmth and water, dreams of summer. Suzanne Szasz of Washington, D.C., is the photographer.

←
Dimly lighted by the glow of street lights, a couple stands at the docks and listens to night sounds in this fine print which is the work of William V. Sminkey of Chicago. Setting is Wacker Drive on the Chicago river.

The magnificent lilies in Rockefeller Center, New York City, salute the spring as photographer F. Roy Kemp's camera captures a tiny all-absorbed and ecstatically happy child who bends to smell a blossom.

You can tell at a glance they're

Kodachrome Prints

THERE'S something about a Kodachrome Print . . . a crispness, a sunny brilliance, a technical excellence . . . that stems naturally from Kodak's years of work with color. As you know, Kodak introduced color into popular photography with Kodachrome Film and, subsequently, Kodachrome Prints. It would be strange if Kodachrome Prints weren't pretty wonderful, wouldn't it? Kodak research men have lived with color so long; Kodak technicians have made so many color prints.

The bigger the Kodachrome Print, the more beautiful, of course. Treat yourself to some of the "3X" size—3 x 4⅜ inches—illustrated here. Price, only 85 cents each—six or more from the same original, 75 cents each. Kodachrome Prints, you know, can be made from either 35mm. or Bantam original color transparencies. Four standard sizes, at 60 cents to $5.75 each (minimum charge per order, $1).

It's Kodak for Color

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

FLASH, 1948

TWO big trends characterize postwar amateur photography. One, the greatly expanded and still expanding use of color. The other, a startling increase in flash photography, out of doors as well as indoors.

Amateur flash, before the war, had already achieved a brisk jog trot. Since the war, the trot has turned into a sprint. New Kodak cameras with built-in flash synchronizing mechanism . . . quantity production of handy flash devices, such as the Kodak Photo Flasher . . . increasing supplies of high-speed midget photoflash lamps . . . these, and many other factors, have contributed.

Probably the greatest impetus to amateur enthusiasm has been the steady improvement in flash technique, spearheaded by professional and press photographers. Superb published work, both color and black-and-white—produced by means of extension flash, multiple flash, and flash lamps used as supplementary sources to balance daylight outdoors—has pointed the way, outlining new fields of pictorial opportunity that are open only to users of this "portable sunshine."

Why Midget Lamps?

Emphasis today is on midget lamps because they are *the* lamps for amateur flash photography. Entirely aside from their convenience and economy, the small lamps offer technical advantages. Because they provide a compact, concentrated source of light, they permit reflector designs of great efficiency.

Consider, for example, the reflector used on the Kodak Flasholders and the Kodak Photo Flasher. Deep, compact, and convenient, this reflector is optically designed to utilize all the light of the small lamp to best advantage—concentrating it within the picture area instead of spilling it all over the landscape. A No. 5 lamp, in this reflector, yields full exposure of subjects *thirty feet away*, on Kodak Verichrome or Kodak Plus-X Film, at *f* 4.5 and 1/100. While the larger No. 11 lamp puts out twice as many lumens as the No. 5, it requires the same lens and shutter settings when used in such a compact reflector. So, the user of the larger lamp either must carry a more bulky and less convenient reflector—*or* must waste all the extra light and the extra cost.

New Flasholder Aids

Two new accessories have recently become available to Flasholder users. One is of interest to owners of Flash Kodak cameras—such as the newer Kodak Monitor and Vigilant Cameras, the newer Kodak 35 Cameras, the Kodak Reflex and Medalist II Cameras, and the Kodak Flash Bantam Camera, *f* 4.5. This is a 3-foot extension, which permits the photographer to hold the Flasholder at a distance from the camera, below, above, or to the side, for better subject modeling in close-range shots.

The other, called the Kodak Flasholder Adapter, is designed to adapt the Kodak Flasholder for use with flash shutters which have two-prong flash holder connectors. Many press-type cameras are equipped with flash shutters of this type.

For those who wish to use flash, but can employ neither a synchronizer nor a Kodak Flasholder, the inexpensive Kodak Photo Flasher provides a handy solution. This compact reflector unit accepts No. 5 and SM lamps, and extends the advantages of flash photography to any camera that can be set for "time" or "bulb."

Even Inexpensive Cameras

Built-in flash synchronization is by no means confined to the more expensive cameras. Several inexpensive Kodak and Brownie cameras have offered this feature for quite a while. Latest of the group is the smartly designed, reflex-type Kodak Duaflex Camera, which has already proved to be an ideal camera for starting a younger member of the family on both flash and non-flash photography. Add a Kodak Flasholder to the Duaflex—there's one especially designed for it—and it's equipped for both night and day.

All in all, as mid-'48 nears, the flash enthusiast tends to find himself well equipped, reasonably well supplied, and part of a group that's growing as swiftly as any other group in photography. For flash, 1948 will be the biggest year thus far.

Enlarger Checkup—In summer, when you use your enlarger at irregular intervals, a quick checkup is desirable before each use.

For example, a smudged or dirty lens is just an invitation for dull, muddy prints. Keep a bottle of Kodak Lens Cleaner handy, and use it at the start of each session.

Are you careful about dust? If you are, you'll save a lot of print spotting later. Get a regular dust cover, and keep it in place between times. Kodak makes an excellent cover for the Kodak Precision Enlarger; this same cover has been successfully used with other enlargers, too.

And, incidentally, have you ever had your line voltage checked *at the enlarger head?* If it's too low for your lamp, you're wasting time on every exposure.

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f/1.4

THE first Kodak lens to bear the name "Kodak Cine Ektar"—a 25mm. lens with the enormous relative aperture of *f* 1.4—is now in production.

This superb new lens is for 16mm. motion picture cameras. Here are some of its features:

Seven glass elements, combined into four components; all glass-air surfaces Lumenized; aperture range from *f* 22 to *f* 1.4 (twice as fast as an *f* 2 lens); unusually flat field; minimum distortion; excellent color correction; no appreciable shift in focus when stopped down to minimum aperture. Focusing range from infinity down to 12 inches from the film plane. Widely spaced focusing scale marks and depth-of-field scale marks, with more markings than are normally provided. Lens stop markings *uniformly spaced* (no crowding in the small aperture scale). The front element of the lens is positioned deeply, so that the barrel itself serves as a lens hood. Barrel construction of duralumin (total weight of the lens is about half that of the 25mm. Cine-Kodak *f* 1.9 Lens).

Every dyed-in-the-wool 16mm. enthusiast will want an early look at this lens. For color, and for difficult light conditions, it is *the* lens.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

"Kodak" is a trade-mark

JUST ENOUGH—ALWAYS FRESH

Kodak Tri-Chem Pack Gives You Developer, Short Stop, and Fixer in One Small, Inexpensive Package

FOUR airtight, heat-sealed metal-foil packets—full of factory-fresh, ready-measured chemicals to make developer solution, stop bath, and fixing bath—just enough for two average-size rolls of film or several dozen album-size prints—to be mixed in a jiffy, used, and then discarded.

That's the new Kodak Tri-Chem Pack—a 20-cent handful of helpfulness for those who seek the utmost simplicity and convenience in photographic processing, either at home or on the road.

If your darkroom activities do not justify the maintenance of fresh stock solutions in gallon or half-gallon quantities, the Kodak Tri-Chem Pack is the easy, economical answer to your problem. Your Tri-Chem Pack solutions are mixed when you need them—are used at once, fresh and full-strength—and when your film or your last print goes into the wash water, all the used solutions go down the drain.

Watch for this Kodak Tri-Chem Pack display at your Kodak dealer's.

Above, the Kodak Tri-Chem Pack and its four packets: *at left,* the two components of Kodak Universal M-Q Developer; *next,* the Kodak Universal Stop Bath with Indicator; *and at right,* the Kodak Universal Fixer. Each is sealed in metal foil, and each is labeled in a different color.

TEAR IT OPEN—MIX IT FRESH—USE IT FRESH—DISCARD IT

FIVE GREAT VIRTUES

CONVENIENCE, simplicity, economy, freedom from risk, and certainty of fresh solutions—these are the five great virtues of the Kodak Tri-Chem Pack.

Simplicity is absolute. The A and B packets of reliable Kodak Universal M-Q Developer yield eight ounces of working solution. The packet of Kodak Stop Bath with Indicator makes eight ounces; so does the packet of Kodak Universal Fixer. An ordinary eight-ounce water tumbler can be used for mixing; you don't even need a measuring graduate!

Economy is noteworthy. The whole pack—just right for an evening of contact printing, or a couple of rolls of film that you want to see right after the day's snapshooting—costs only about as much as a pack of cigarettes. *And* there's no leftover solution to be held over, to be discarded later because you're not quite sure of its strength.

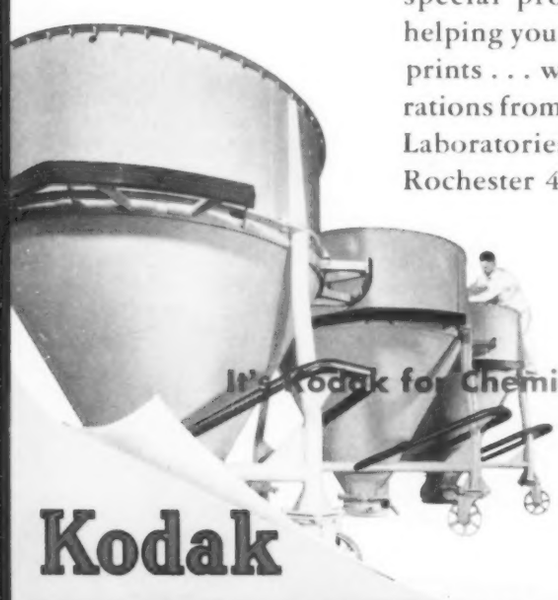
Convenience is great, especially when you're in a hurry. All three working solutions can be made quickly and neatly. And when the job is done, dump the Tri-Chem Pack solutions into the sink; and you're all through!

Stack a half dozen Kodak Tri-Chem Packs on the shelf alongside your processing trays. They won't go stale; the little metal-foil packets are airtight and secure. They'll be fresh and ready whenever you reach for them—and after you've used a few Tri-Chem Packs, you'll be reaching for them more and more.

Kodak

. . . as the lab men would say, "making an analysis to determine the deterioration rates of the various components of a new formula."

To put it more simply—he's uncovering clues that lead to improved developers . . . more efficient fixers . . . and those handy darkroom trouble shooters that supply the answers to special processing problems. He's helping you get better negatives, better prints . . . with better-than-ever preparations from Kodak's famous Research Laboratories . . . Eastman Kodak Co., Rochester 4, N. Y.



Mobile batch bins facilitate testing and packaging of Kodak Chemicals . . .

At your Kodak dealer's:

Kodak Anti-Fog No. 1 . . . Add to developer when films or papers tend to show fog from age or unfavorable storage . . . or have been stored between exposure and processing.

Kodak Hi-Temp Hardener . . . Use before developing for maximum protection of films when necessary to process at higher than normal temperatures.

Kodak Anti-Calcium . . . Prevents or minimizes formation of hard-water precipitates in all developers except caustic type . . . keeps solutions clear . . . helps prevent scum on negatives, scale on darkroom equipment.

Kodak Photo-Flo . . . A wetting agent that reduces surface tension of water and permits it to run evenly off film and paper surfaces . . . prevents water marks or streaks during drying.

Kodak Anti-Foam . . . Counteracts tendency of photographic chemicals to foam and froth when agitated . . . minimizes air bells... prevents spots and stains on emulsions of film or paper.

Kodak

GOTHAM in BUBBLES

News photographer goes modern with reflections by capturing city's images on plastics balloon

Margaret Holloway, a five-year-old model, steadies the plastics balloon she has blown, so that International News photographer Sam Goldstein can photograph the reflections of the Old Tombs prison in downtown Manhattan.

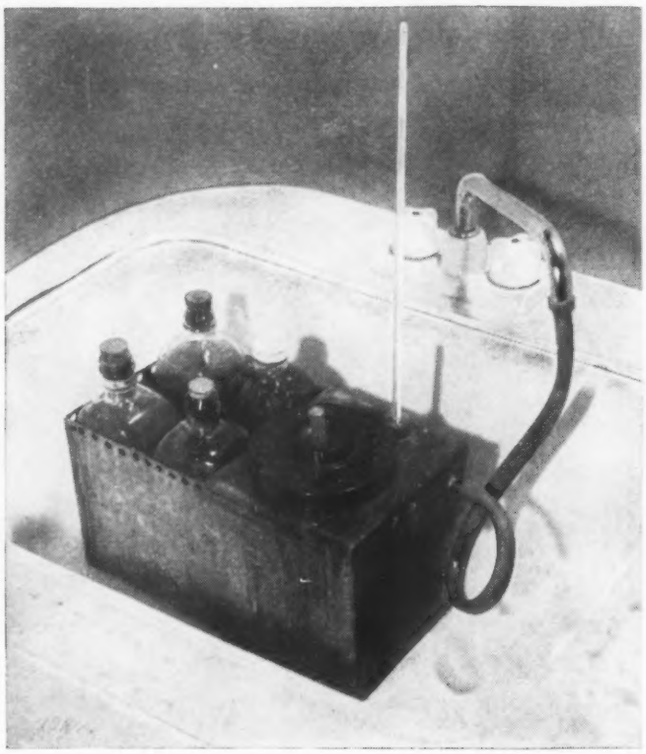
SINCE TIME immemorial, photographers have been striving to portray scenes in some way other than the obvious. Reflections have been one of the main outlets for these desires. We are all familiar with the more mundane pictures of pastoral scenes reflecting themselves in some pool or mountain lake. More recently many urban photographers used puddles of rain in the streets to reflect skyscrapers. Sleek automobile fenders and glass (both mirrors and window panes) have been used to give that "something different" approach to photography. Even the pupils of the eyes (and the spectacles that cover them) have had their share of being used to reflect images.

Now we have entered another phase in the experiment—reflecting buildings in plastics bubbles. Sam Goldstein, International News Photos photographer, took this assignment of improvising the showplaces of New York in these plastics bubbles and taking their pictures. A 4½ year old model, Margaret Halloway, was his only assistant. After overcoming the problem of keeping the bubbles from soaring away, Sam set up his Speed Graphic on a tripod. He had his model hold the bubble in the shade so that it would have an all-over darker shade. This eased the problem of photographing the reflections of the building in the sunlight. He worked at the same speed for all shots—1/50 second at *f*/8.

Photographer Goldstein is well qualified for "tough" assignments as he has 20 years of I.N.P. experience. He had a colorful war record—which was studded with action. He was torpedoed and nearly drowned during the North African invasion. He virtually went through the entire Italian campaign with the Fifth Army (he was the only photographer there othave his own personal jeep) and marched into Rome with General Mark Clark. He met the late Ernie Pyle at the Anzio beachhead and later on Okinawa campaigns.

The luxury liner "Queen Elizabeth" is recorded (left) on plastics by the cameraman as she lays in her berth. The oft-shot Statue of Liberty (right) also is captured.

TANK JACKET *for temperature control*



Jacket in use holds developing tank, solution bottles, and a thermometer. Flow of water from tap regulates the temperature.

Insure better results in color and black-and-white developing by accurate temperature control with an easily-built water bath

By DWIGHT W. WILLIAMSON

SO YOU'RE going to develop film this evening! Whether you work on negatives or color transparencies, the results will depend largely on your ability to control developing conditions. In case your time-temperature control sometimes has you guessing, why not eliminate the guesswork so that you will *know* you are on the beam?

Regardless of the type of developing tank you use, it is easy to construct a constant temperature developing tank jacket which will help obtain better gamma control and to avoid reticulation. Even though you do not do any color developing, a jacket of this type is a definite aid to better development of negatives.

The jacket illustrated here was made several years ago for negative development. It will accommodate four bottles of solution and a roll-film developing tank. For color development the bottle compartment should be large enough for six bottles.

The size of the bottles depends on the capacity of the developing tank. If your tank has a capacity of more than 16 ounces, quart-size solution bottles will be required, but if you have a pint-size tank, you can get along with 16-ounce bottles such as are shown in the illustration. These bottles were obtained from a local undertaker. Being square, they fit nicely into the square bottle compartment. Since they are graduated in ounces, they are useful for many solutions in the darkroom.

The purpose of the constant temperature developing tank jacket is to maintain the proper temperature for the developing tank, the wash water, and the solution bottles. To use it, a piece of bath hose is attached to the inlet tube, and the other end to the mixing faucet at the kitchen sink, the bath tub, or the laundry tubs. The solution bottles are placed in the bottle compartment. The thermometer is inserted in the one-hole rubber stopper, and the water is turned on to fill the jacket.

The hot and cold faucets are then adjusted until you obtain the proper temperature for development. After obtaining this adjustment, the water may be turned off completely if desired, but a gentle flow is preferred because it will be handy for rinsing and washing purposes. For the final wash the rubber hose can be removed from the inlet tube and inserted in the filler hole of the tank.

Since the dimensions of the jacket depend on the number and size of bottles, the size and shape of your tank, and the general arrangement you prefer, the dimensions of the tank shown here should be regarded as explanatory material and should not necessarily be used for the tank jacket you will build.

Your first step is to do some simple planning. This includes determining the size and number of bottles you plan to use for the solutions, also the selection of a suitable developing tank if you do not already have one. Then arrange the containers in a compact but not too snug group, to determine your dimensions for the bottle compartment.

Measure the body of the developing tank for the diameter of the hole. Most tanks have a lip or ridge projecting from the body. The diameter of the hole should be too small for this projection to pass, providing support for the tank and keeping it from dropping into the jacket.

Next buy your sheet metal. This should be galvanized sheet in 24, 26, or 28 gauge. The larger you make your tank, the heavier the gauge of sheet metal you should use. Also, remember not to use material that is too heavy as you will only increase the difficulties in working it. You should also provide yourself with tin snips, solder, flux, and a soldering copper or electric solder iron. A scriber for marking your pattern on the sheet metal can be made by placing a steel phonograph needle in an improvised holder of wood or metal.

After laying out your pattern on the sheet, make all cuts, then all the folds or bends and assemble the pieces to try them for fit. When they fit nicely, you are (*Continued on page* 155)

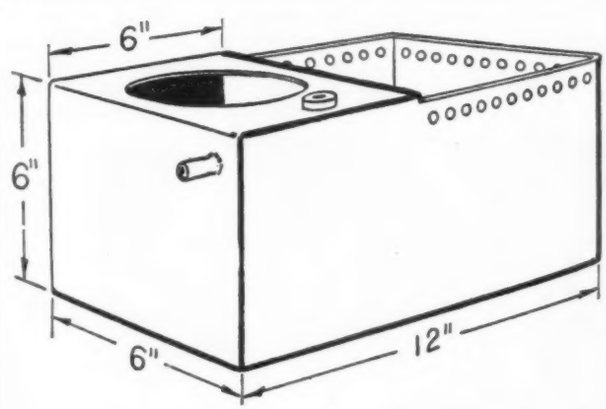
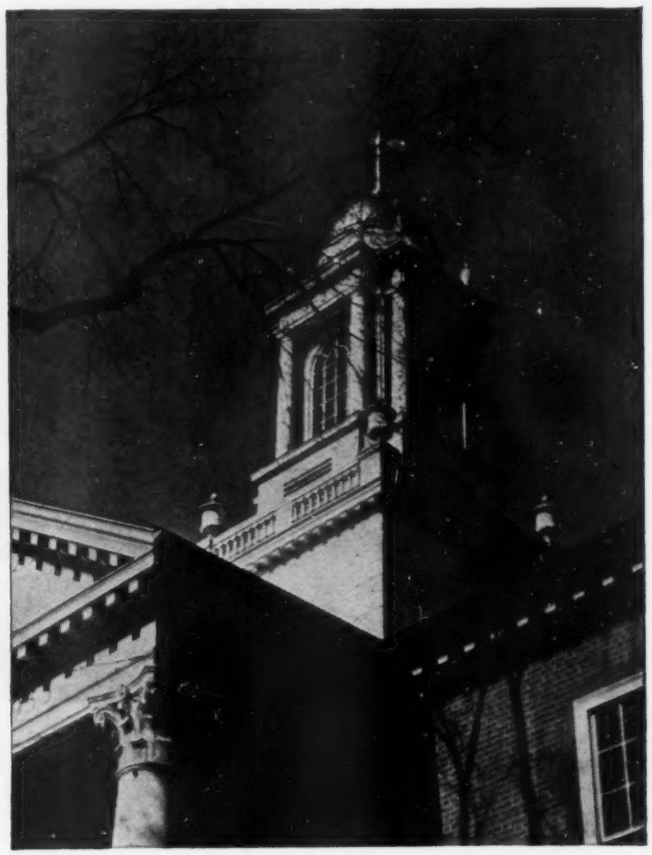


Diagram of jacket shows dimensions as described in the text. Diameter of hole depends upon the size of developing tank.

Little Old Lady, by Rachel Brown of the Gould Camera Club, is adroitly posed and costumed, has both humor and human interest.



School Dome, work of LeRoy Dyments, Jr., is a dramatic architectural study portraying a familiar subject in a striking mode.

Picture-wise teen-agers believe in simplicity of equipment and natural approach to the subject

AMERICAN CAMERA CLUBS: NUMBER 15

YOUNG AMERICA LEARNS PHOTOGRAPHY

By DAVID THOMPSON

SO YOU'RE a teen-ager, with all the teen-ager's bounce, buoyancy, appetite for cokes, sports, and groovy records. Or maybe you're a school or college teacher with a flair for photography, who'd like to start a camera club, and don't know quite how to get started. Or perhaps you're a parent who'd very much like to get that restless lad or lass of yours interested in something in addition to dates, movies, and fads peculiar to young America. For an answer to these problems, let's see what's being done by camera-minded students at Gould Academy in Bethel, Maine. Their pictures show what one group of young people can do under competent and sympathetic leadership.

Of course, it helps if the school has an experienced man like Gayle A. Foster, former president of the Pictorial Photographers of America, who is the founder and mentor of Academy's camera club, the work of whose members is shown here. And it's a great aid to picture-making if the school is tucked away in the foothills of the White Mountains in the little town of Bethel, Maine, a true scenic Paradise. Here the four seasons pour forth their colorful bounty from nature's cornucopia in a continual stream which s ems to murmur, "Take me—and me—and me." And the Gould students proceed to "take 'em."

It is of pertinent interest to note that this school, half boarding and half community high school, is a real melting pot where metropolitan polish mingles with rural ruggedness to the advantage of both. Within the club membership, where teamwork is so important, one man's Fifth avenue is another's Main street. And the member with a five dollar box camera stands as much chance for prizes in club contests as does the lad with the expensive equipment. Simplicity of equipment and naturalness of approach to all subject matter are stressed at the expense of gadgetry and pseudo-sophistication.

Well, let's see how this club works, what gets it going, what incentives are held out for good work, what program it follows through the school year—and finally, how it is able to produce work such as is displayed here.

First a good "selling job" is accomplished by the adviser by means of placing a score of the past years' best pictures all around the

Low-angle shot which places its subjects against a sky background darkened by use of a filter is the work of Martin Bovey, Jr., another member of Gould Academy's camera club.

Dance Night, by Alonzo Stevens, is a homey and familiar scene of dorm life.

Time To Retire, by Donald Lord, takes its name from the old familiar tire ad.

rear of the huge study hall for the new students to examine during the first days of the fall term. Their curiosity aroused, some seventy-five interested and questioning boys and girls (total enrollment of the school is 250) appear at the first announced meeting of the camera club. They have just about got settled in the seats of the lecture room when they are figuratively deluged by pictures—pictures—and more pictures, shown by the adviser with a quick flash technique. No attempt is made to be technical—merely to display enlargements with as wide a range of subject matter as time permits—about forty-five minutes.

Good psychology? Right. For Gayle Foster has chosen pictures of dorm life, animals, skiing, candids action shots, scenes of natural beauty. Every one among the seventy-five has had his attention held by at least a few of the many subjects—and is probably saying to himself, "If they can do that, why can't I?"

The second weekly meeting, after the election of officers, is given over to a demonstration of how to develop a film. Chemicals are identified and their functions explained and illustrated—all very elemental to the old timers, but mysterious magic made simple for the fledglings.

In the following weeks, at least one meeting is given over to the problems of composition. The adviser explains the principle of the "thirds" and illustrates from his own salon work and from club members' pictures. Other meetings will include displays of pictures from traveling exhibits and oneman shows, some from Eastman Kodak, some from individual experts, and many from Pictorial Photographers of America. These prints are shown singly on an easel and later are mounted under glass for further study. Every member examines all prints and votes by ballot for the ones liked best. Slowly he is gaining a judging sense—a sense of values which he'll transfer to his own work.

At every meeting some interesting material is presented for the member's own photographic notebook. This matter is presented on the blackboard or by lantern slide or handed out on mimeographed sheets prepared by volunteers.

And all of the time, every member is taking pictures. The lad with the sluggish imagination gets a friendly mental nudge from the club adviser concerning pictures ever-present in dorm life, for example a close-up of a hand gripping a pool cue before a crucial shot, a girl kneeling to get that final elusive "kitten" under the bed just before inspection, or perhaps the omniscient kibitzer at the game room card table. No drones are permitted to remain club members; rivalry is keen, and is kept whetted by monthly contests judged by all members present.

As winter deepens and the village lies blanketed under many feet of snow, out into the below-zero cold trudge various club members, mittened fingers with just about enough circulation to click the shutter. Waiting waist-deep in cottony snow we see Martin Bovey, Jr., whose work has appeared in many salons, patiently on the look-out for the Montreal-bound train. There it comes chugging around the bend, framed between twenty-foot drifts, white plume rising against a cloudless sky. He's got it. And the finished print, enlarged and beautifully composed, will go out all over the country as an outstanding example of what a properly trained, properly inspired teen-ager can do.

"Keep it simple. Do a complete job. Work rapidly, yet accurately." These are the three mottoes which Gayle Foster holds before the minds of the club as the year speeds along. Learning the use of two enlargers, comparing several types of paper, experimenting with toners and mounting methods, trying spotting and retouching, and preparing for the climax of the club's work, the Annual Exhibition in June—these keep everyone busy.

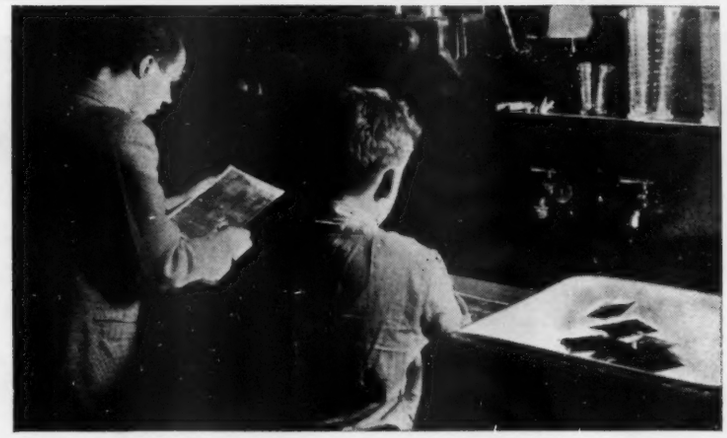
Taking pictures of every school event and selling them to the student body keeps the treasurer supplied with money for club activities.

In this latter regard, the club does a fine job of public relations with the school's athletic rivals in Maine and New Hampshire and Vermont. Assigned members cover all football, baseball, and basketball games, as well as cross country and track. Negatives are rushed directly to the club's darkroom, developed, and prints of pictures focusing especial interest on some play vitally important to the opposing team are mailed immediately to the principal and coach of the rival school, with the Gould camera club's compliments. Letters of hearty thanks from these schools in the club files attest to the fine spirit engendered by this gesture of friendliness.

Probably the members learn more good basic photography in making the weekly athletic and school event prints than in any other activity. One group handles the cam-

CLUB MEMBERS LEARN THE TECHNIQUES OF BASIC PHOTOGRAPHY

Here a member learns to use one of the three enlargers the club possesses.



The darkroom of Gould Academy Camera Club is located in Holden Hall. This particular scene shows operations at the sink and wash trays.

Neatness of the darkroom is shown in this shot of Betsey Norton, a member of the club, as she prepares to wash film.

Robert Awde and Leland Brown painstakingly work at spotting exhibition prints to be hung in the club's annual show.

eras and develops the negatives, usually on Saturday. Another group carefully enlarges the best parts of the negatives to make 5x7 proofs and mounts them for a Monday morning showing, having recorded all details of enlarger setting, time, and paper used. The student body writes orders for wanted prints on a cardboard chart. Each job averages about 150 prints, and the enlarging group quickly learns to make that many easily in less than two hours. Still other workers dry the prints and sort them for delivery.

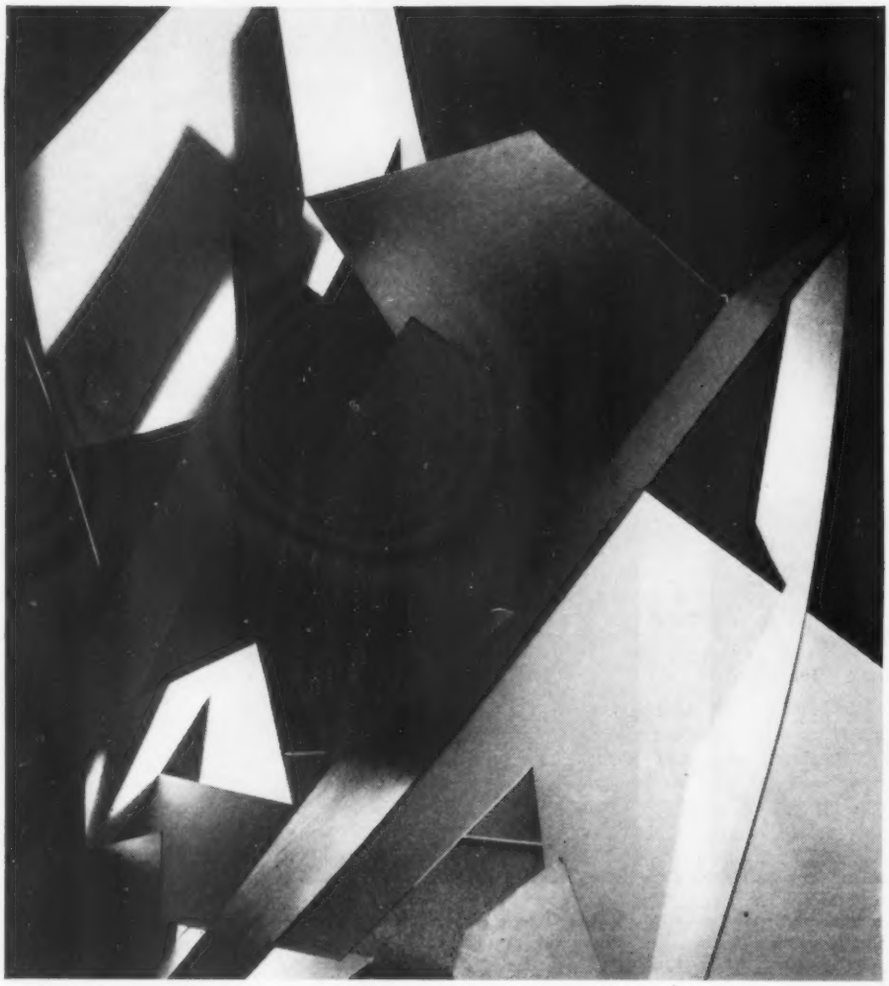
"Service" plays a big part in the club's work—service to the school and service to the community. In addition to sharing its fruitage of display prints and contests with the whole school, the club has been instrumental in exhibiting many fine traveling photographic shows to Bethel folk—and what could be a finer way to get parents inside school walls than outstanding work by the nation's most skilled photographers. At the June exhibit the club displays at least fifty new mounted enlargements, one hundred prints from preceding exhibits, five hundred 5x7 prints of current school events, and a guest display of great interest; for the last two seasons these latter displays have been the work of Dr. D. J. Ruzicka and Mrs.

(*Continued on page* 178)

"..And Winter Came," a print by Martin Bovey, Jr., exhibits excellent composition and tone.

PICTURES FROM READERS

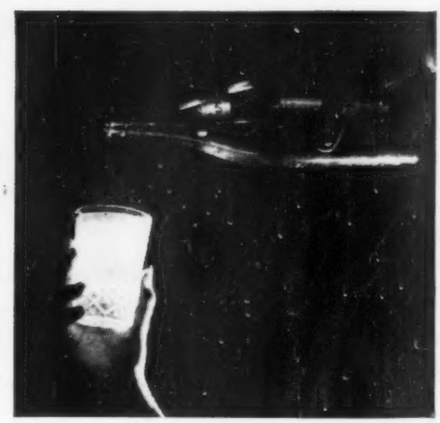
All photographs submitted for this department should be accompanied by technical data, and the sender's name and address must appear on the back of each print. We will return them only if sufficient postage is enclosed.



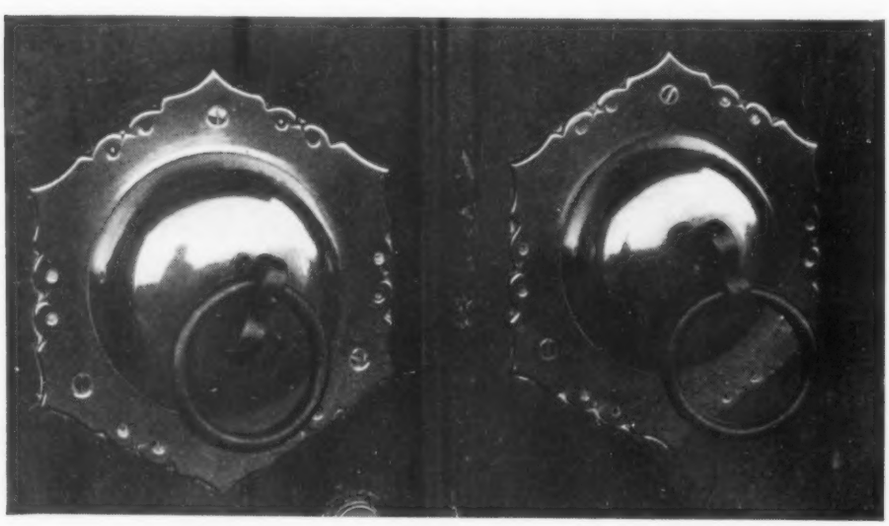
1

Modulation, by William L. Miller of Chicago, Illinois, is an abstract composition created by an arrangement of cardboard cutouts. Placing his camera in position, Miller moved a small spotlight until the lighting effect was as desired, then made his exposure. Camera used was a 5x7 Deardorff mounted with a Goerz lens. Exposure, on Super Panchro-Press B, was 2 min. at f/90.

Ski Jump, by Charles Pottsmith of Virginia, Minn., was taken with a Kodak Reflex, on Plus-X film, at 1/200 and f/8.

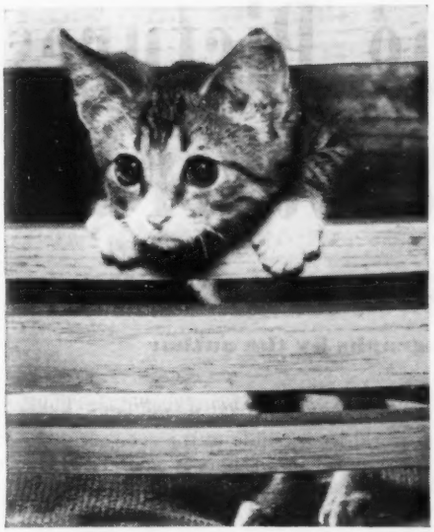


Ginger Ale is a backlighted scene made by Frank Quartuccio of Pittsburgh with a Medalist, Super-XX film, at 1/400, f3/5.



San Francisco Door Pulls are the subject of this study by R. D. Thomson of that city in its Russian Hill district as part of a photo-story on the odd architectural details of that area. He used a Medalist, Eastman Super-XX film, and an exposure of 1/100 at /f22.

Next Time, Baby, by Kenneth Hickman of Grand Rapids, Minn., with 4 x 5 Speed Graphic, Arrow Pan film, 1/200, f/16.



Curious Cat, by Rus Arnold of Chicago who used a 4x5 Speed Graphic, Super Panchro-Press B, two speedlights, f/16.

China Cove was made in Point Lobos State Park, California, by Gladys Diesing of Salinas. Taking the picture required patience, for the photographer had to wait for a break in the fog which at certain times of the year continually swirls around this point of land on the Monterey Peninsula. Eastman Recomar camera, Super-XX film, an exposure of 1/50 at f/16.

This portrait, titled Boyhood Dreams, is by William Patterson, Jr. of Darby, Pa. Grover View, Eastman Ortho, 1/5 at f/22.

The **Juggler** is the work of Yvan Boisvert of Three Rivers, Quebec. Balls were hung by thread. 1/50, f/8, Tri-X Pan film.

2

Schloss Neuschwanstein, framed in an old wheel, was captured on film by Henry D. Evans, near Fussen in Germany. The castle was built in the middle 1800's by Ludwig of Bavaria, and this picture earned for Evans several awards in army photographic contests. To make it he used a Voigtlander Brilliant, Perutz Perpantic film, and an exposure of 1/25 at f/16, yellow filter.

Making Pictures in a Cavern

By ALONZO W. POND

Photographs by the author

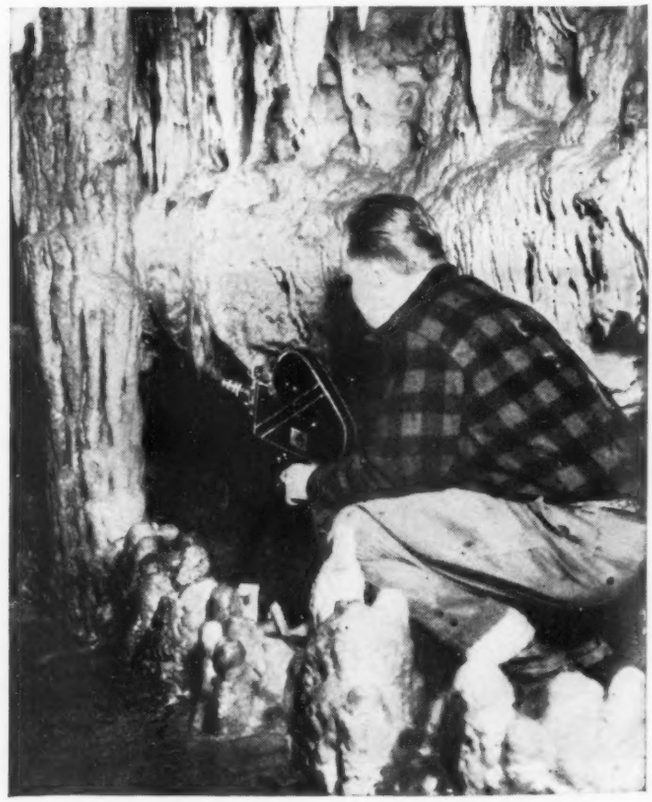
The Petrified Waterfall, in Wisconsin's Cave of the Mounds, reflected so little light that it was a problem to retain detail.

MYSTERY! FANTASTIC CHARM! The breath-taking beauty of a subterranean world is accessible to the eyes of millions, but attempting to capture it on film is another matter. Subterranean space and many cave walls absorb light as a sponge takes up water. The all-too-frequent result is unprintably thin negatives. On the other hand, some cave walls shine and glisten with moisture and reflect light like a mirror into the camera, and so give negatives unprintably black. In spite of these difficulties, however, anyone who can snap a shutter can capture some of that other-world beauty which lies deep in the earth completely hidden from the light of sun or moon or stars.

There are probably five hundred publicly exhibited caverns in the United States and a great many of these are electrically lighted. Camera enthusiasts in any part of the country will find accessible caves within range of their vacation jaunts or week-end excursions. Some of the caves are too brilliantly lighted to make interesting photographs. A very few caverns are too dimly lighted to show their natural beauty to the eye, let alone the camera. Others have special spots on which the guides know the light reading and will assure you of printable negatives, but my own experience with such fixed points has been that the resulting negative is a record of some odd-shaped stones, but not a cave picture.

The best lighted caverns keep plenty of shadows and retain the lure of "on-beyond." They make the visitor feel the mystery of the

Composition created by masses of form can be fascinating. The subject of this scene is known to visitors as the Hall of Statues.



This shot of Seth Larson, motion picture photographer, shows the density of cavern shadows even when large floodlamps are used.

Take time on your vacation to visit one of America's caves, for hidden in the earth, away from light of sun, moon, and stars is an other-world beauty

unexplored. Even the casual camera enthusiast will get good exposures in such caves. But don't forget that cavern photography takes TIME.

Some years ago professional photographers attempted to make a motion picture in Carlsbad Caverns, New Mexico. They worked with huge lights and got . . . nothing. That cavern is so vast that that particular group of professionals simply wouldn't believe how much light mere space could absorb. Additionally the cave walls absorbed light as effectively as they absorbed sound because they are pitted and pock-marked. If they are hard and wet they reflect both light and sound and at such points the voice echoes and photographs have numerous white spots.

At Cave of the Mounds, Wisconsin, a cavern recently discovered and which already has had more than 300,000 visitors, every camera carrier tries to get a snapshot. Commercial finishers are constantly getting special instructions, "Please print this even if it isn't very good. It was taken in Cave of the Mounds and I want it anyway." If these people would only use minutes instead of fractional seconds, for their exposures, they would get printable negatives.

With the normal lighting in Cave of the Mounds a printable negative can be obtained on film the speed of Verichrome with a *one minute* exposure at *f*/8. However, *three minutes* at *f*/16 gives a picture resembling the view one would see with the eye.

The most interesting cave photographs are made with floodlamps or a combination of the normal cave lighting and floodlamps. Such light gives you an opportunity to study the composition and to see on the groundglass just where the too bright lights and too dark shadows will appear.

Several types of composition are possible in cavern photography. Probably the easiest is worked out in mass. Such a picture is built up by blocks of shadow and patches of light. It is the easiest form of composition in caves because detail will show only in that part of the cave on which the light shines directly. Everything else will be blacked out.

At first such compositions will have sharp contrasts of light and shadow. As one gains experience and realizes that a time exposure will eventually let the lens penetrate the shadows and catch some of the detail one sees, then the pictures begin to take on mystery and the lure of the unexplored.

Spaciousness, height, and distance, the qualities of subterranean scenery which are most awesome and impressive to the cave visitor are the most difficult to catch with the camera. Effective compositions of this type should, of course, have a person in the picture to give scale. The difficulties arise, however, when trying to get suciffient light on both the ceiling and the floor of the cavern. By using floodlamps and normal cave lighting for the lower parts of the picture, a flash directed toward the ceiling, this can be accomplished. Wisconsin's Cave of the Mounds, where I made the pictures for this article, has several high ledges which can be reached with the floodlights and the same effect so obtained.

There are usually a great many compositions of lace-like detail in caverns which make interesting close-up pictures. Lighting such subjects is no more difficult than photographing similar objects in rooms with dark walls. The difficulty in cavern photography occurs when the camera must be some distance from the subject. Then the full force of the fact that light diminishes inversely as the square of the distance becomes glaringly evident.

Caverns also offer wonderful opportunities to produce the illusion of three-dimensional pictures. Many formations in caves stand out from their surroundings just far enough for the camera to catch the "feeling of space" behind them. This is further accentuated by the dense shadows natural to all caverns.

Anyone who will remember that (*Continued on page* 112)

Intricate detail is a lure to the photographer. These are stalagmites on the floor reaching to meet ceiling-hung stalactites.

Drops of water evaporate at cave ceiling to make a limestone ring. Other drops descend inside the ring to form sticks of stone.

TRADE NOTES AND NEWS

A TURRET-TYPE FILTER MOUNT containing coated filters, has been introduced by Chess-United Co., Inc. The new Ednalite Coated Cine Filter Turret provides a lens shade, filter holder, and filters. The color

Filter Turret mounted on 8 mm camera.

film filters include the Ednalite ChromA, the Ednalite Chrom Blue, and the Ednalite Chromhaze. In addition it has the Ednalite Coated Y-2 and R-1 for black-and white photography. Furnished with a leather carrying case, the units are available in sizes to fit any movie camera. More information and price is available by writing to the distributors at 95 Madison Ave., New York 16, N.Y.

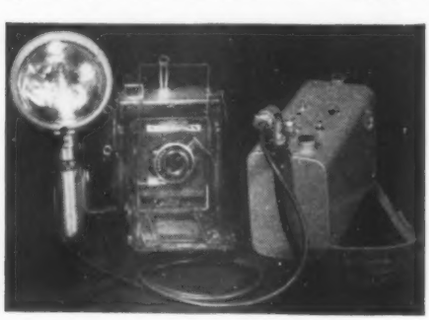
AN ADJUSTABLE TRIPOD for use with almost any type of camera is now offered by the Kammer Co. The new Kammer Tripod features a pan head control arm which is located to allow an unobstructed use of the rangefinder and viewfinder. The tripod also features a camera mounting screw which is set off-center, and the Kammer pan head lock. The legs are in two sections, with locks and rubber tips. Height erected is 5 feet and weight is 4 pounds. Retail price is $34.50, tax included.

A NEW 16 MM SOUND projector designed for heavy duty use has been announced by Natco, Inc., 505 N. Sacramento Blvd., Chicago 12, Ill. The amplifier of the new Natco 3030 uses a selenium rectifier and has a 5-watt output. A plug-in is available for booster amplifier which may be desired for extra large auditoriums. The entire unit is enclosed in one case. Other features include a 750-watt lamp, a 2-inch *f*/1.6 coated lens, 2000-foot film capacity, and operation on a-c or d-c, 105-125 volts, 50 or 60 cycles. A microphone-amplifier is available as an accessory. Write to the manufacturers for price and complete details.

TAKE-UP MAGAZINES for Robot cameras are now available through Burleigh Brooks and other photo dealers. The magazines, available for all Robot models (except Model 1), can also be used in the feed chamber by those who spool their own film. The magazine is essential for the Robot in taking rapid-sequence shots. The price is $5.75, including tax.

SLIP-OVER KNOBS with distances marked in feet, for use on Rollei cameras with focusing knobs, graduated in meters, have been announced by Burleigh Brooks Co. This new knurled knob is made of polished aluminum alloy and slips over the camera knob. The infinity marks are lined up, and it is held fast by tiny set-screws, allowing it to slip through the hole in the ever-ready carrying case. Two models are available at $3.00.

A PORTABLE SPEEDLIGHT that can be used as an A-C studio outfit has been announced by Electronic Specialties, Inc. Known as the Add-A-Flash unit, it gives



Add-A-Flash unit with sealed-beam lamp.

a 1/5000 second flash at 7 second intervals, with 200 flashes from a single charging. A visible ball floats in the wet cells to indicate the amount of charge. The unit includes a sealed beam flashtube in broad-flood or spot reflectors. Synchronizing with zero or 20 millisecond delay, the portable unit can be used with synchro-shutters, solenoids, or Graflex curtain shutters. Accessories include battery charger, flashgun-type handle, and sealed beam and studio flashtubes with 20-foot cables. Price for sealed-beam unit is $180.00 plus tax. Write the manufacturers at 2643 East Dauphin St., Philadelphia, Pa., for complete information.

A 4x5 ROTATING BACK designed to take Graflex holders and magazines now is available for the Brand 17, according to a recent announcement by the manufacturers. The new back, which is interchangeable with the standard Graphic-type back, features 360-degree rotation with stops every 90 degrees. The four-sided metal hood used with the standard back may be detached and employed with the new one, which retails at $22.50, including removable groundglass. For complete details, write the Brand Camera Co., 500 W. Washington Blvd. Los Angeles 15, Calif.

A NON-ELECTRIC VIEWER for larger transparencies is offered by the Kimac Co., Old Greenwich, Conn. The Kimac Desk Viewer takes 2¼x2¼, vest pocket, and full and split 2¼x3¼ transparencies in all mounts, and

New Kimac viewer uses any illumination.

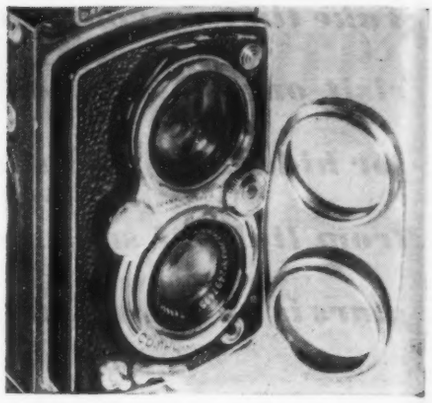
2x2 slides with an accessory adapter. The viewer has an adjustable guide bar to center transparencies. Made of die-cast aluminum with wrinkle finish, the viewer has a 3½-inch ground and polished lens for two-eye vision, and an unbreakable mirror. Accessories include the 2x2 carrier and the Kimac file boxes. Price for viewer is $9.95.

AN IMPROVED VERSION of the Kodak Vigilant Six-20 *f*/6.3 camera has been announced by Eastman Kodak Co. The new feature is the Kodak Flash Dakon

Vigilant equipped with Dakon shutter.

shutter, designed for synchronized flash photography at 1/25, 1/50, and 1/100 second shutter speeds with Class F flashbulbs, and 1/25 second and open-flash exposures with Class M flashbulbs. The former features, folding optical eye-level finder, plunger-type body shutter release, are still retained. The new camera will sell for $36.50, plus tax.

SINGLE-UNIT ATTACHMENTS which correct close-up parallax for all twin-lens reflex cameras, are now available to the public, the Elstan Distributing Corp. announced recently. The new Instant Parallix compensates for distortion of the top lens, allowing the photographer to see exactly what he is taking. Made of satin-chromed metal, and ground optical lenses, the device



Parallix unit slips over twin lenses.

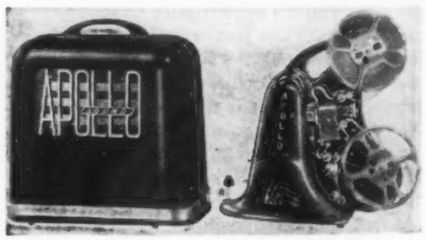
comes in three types with ranges from 39 to 7 inches. Price is $12.00 per unit, plus tax. Contact the distributor for complete literature, at 345 Broadway, New York 13, N.Y.

A NEW MOUNTING device for album use is now available from Holson Binders, Inc., Brooklyn 11, N.Y. The new product is a gummed strip with 8 exposed hinges which, when moistened, hold the photos in place. When the strip is filled with mounted photos, it gives the effect of visible records, since the botton area of each item is exposed. Retail price is 10 cents for a packet containing three strips.

CONVERSION ADAPTERS for 8 mm and 16 mm movie lenses are now manufactured by the Elgeet Mfg. Co. of Rochester, N.Y. The complete series consists of 8 different adapters which take care of all popularmakes of movie cameras. The adapters are now available to the public, retailing at $1.75 each, plus tax.

AN AIRBORNE MOVIE camera has been designed by Flight Research Engineering Corp., of Richmond, Va., for use when data must be recorded and synchronized from two or more sources. The Syno Graphic Camera uses 16 mm film and has speeds ranging from 16 to 64 frames a second. Write the manufacturer at P.O. Box 1F, Richmond, Va., for full information.

A 16 MM SOUND PROJECTOR has been introduced by Excel Movie Products, Inc. The new Apollo Sound Projector, weighing only 16 pounds, employs a new type



New Apollo sound projector and case.

of photo cell, and has such features as a 2-inch *f*/2 lens, 500-watt projection lamp, and a high lumen shutter. No part of the film's picture area or sound track is in contact with metal, and the machine is convertible from sound to silent speed projection instantly. The sound track is picked up and played through a home radio loud-speaker, or an auxiliary loud-speaker can be used where a radio is not available. Accessories include 2,000 foot reel extension arms for showing full-length movies. The price is $129.50. Write the manufacturer at 4232 Drummond Pl., Chicago 39, Ill., or see your dealer for more information.

PRACTICAL INFORMATION on all considerations involved when constructing homemade enlargers is now being offered free by the Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y., with a new leaflet, Notes on Building An Enlarger, which discusses basic enlarger elements, bellows and lens assembly, the illumination system, negative carriers, and many other important aspects on the subject.

SLIDE PROJECTION TIPS may be obtained by writing the Sales Service Division, Eastman Kodak Co., Rochester 4, N.Y. A new leaflet, Hints For Effective Slidefilm Projection, points out the importance of good showmanship to success, the necessity of making advance preparations, and other pertinent information for an effective show.

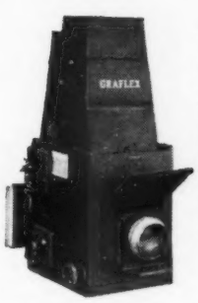
SMALLER FLASH LAMPS of the ultra-speed type are now being offered by Amglo Corporation with its new 5804X. This self-ionizing lamp is flashed by means of a relay connected in series with the lamp. It does not require an auxiliary high-voltage pulse to initiate ioniza-

(*Continued on page* 189)

"Thy word is a lamp—," by Mal Vaughan, Santa Barbara, Cal., and his SPEED GRAPHIC.

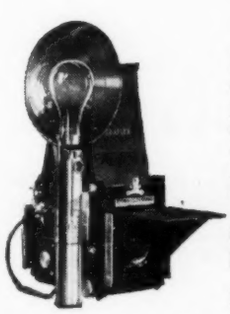
ARE YOUR PICTURES PRIZE WINNERS?

THEY CAN BE if you make it a point to see your local Graflex dealer today. He can show you one of the new Pacemaker GRAPHICS...with exclusive built-in features that mean easier-to-take, finer, clearer, more accurately composed pictures. Remember, for prize photographs you should have a prize-winning camera!



AND THE RB SERIES B GRAFLEX, the most popularly priced of all Graflex cameras, is a precision instrument fitted with a fine Kodak Ektar f/4.5 lens with hard, anti-reflection surface coating. Its single-lens reflex principle is the same as the Super D. You will see on ground glass the picture you want, exactly as it will be recorded on film. The quick-moving, revolving back permits either vertical or horizontal composition.

AND THE SUPER D GRAFLEX is another outstanding camera achievement. One of its many important features is the exclusive Automatic Diaphragm. This means that when you look on the ground glass to see what you're going to get on the film, you are able to keep the diaphragm wide open for a clear, bright image. However, you have already pre-set the diaphragm to the f/ stop at which you want to take the picture. And as you trip the shutter, the diaphragm *automatically* closes down to this pre-set aperture!



IN ADDITION to *these* wonderful camera values, your Graflex dealer will gladly show you many other much-in-demand Graflex photo products, including Sheet Film Holders, Film Pack Adapters, Tele-Optar Lenses (10" and 15"), Flash Synchronizers, the 4 x 5 Graphic View camera for serious work, Pan-Tilt Heads, No. 4 Crown Tripods, and the revised 8th Edition of Graphic Graflex Photography.

So, for better photography, equip yourself with a Graphic or Graflex camera. Your Graflex dealer will help you take this important step toward prize-winning pictures!

Write for free descriptive literature, Graflex, Inc., Room 182, Rochester 8, N. Y.

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WHO'S WHO

News & Comments about Photography and Photographers

Conducted by
H. P. SIDEL, director
of THE SCHOOL OF MODERN PHOTOGRAPHY

I'm happy to announce not one, but two exciting scoops by SMP-ers, concerning the Reader's Digest—both domestic and international.

From the White Plains (N.Y.) Reporter-Dispatch comes a full page of photos—the first ever made in the inner sanctum of this world-famed magazine. Photographer—James Nevins, SMP, '42.

This "beat" hits a new peak in Jim's success.

With his many commercial accounts — General Foods, Bell Telephone, Westchester Lighting, and others — I wonder how he finds time for photojournalism. But he sure makes the most of it—cracked the N.Y. press with this wonderful air shot of Westchester County Airport,, "the U.N. air center."

Digest editor De Witt Wallace was delighted. He writes, "Please congratulate Mr. Nevins on his good work. Photography was fine!"

On top of this comes more exciting news. Reader's Digest-International opened up a brand new post for a first-class cameraman—an assignment to shoot in color and black and white. Their choice—Dave Forbert, SMP-er profiled in the SMP ad across the page. A priceless opportunity for a fine ace photographer. Good luck, Dave!

• *Hitting the Spot at Pepsi-Cola*

The man who shot "the works" at the Pepsi-Cola plant is John Walker, chief photographer, and an old SMP grad. He just about runs the photo-gauntlet over there—industrial, legal, public relations, slides, movies, and so on and on and on—but it's all just a "snap" to Walker after his war hazards. He used to hang over enemy lines in air reconnaissance and shoot bomb damage—*close up!*

Walker has an assistant—a big job in itself. His name—George Dahm. His school? Need I say? We profiled him last month.

• *SMP makes screen bow*

We're in the movies now! RKO came over with a movie crew and made "Photo-Frenzy," a short on photography in the series "This is America." Over a hundred students and teachers can now see themselves on the screen—on field trips, in our studios, and even at the School's model demonstration at Madison Square Garden. It's coming to your local theatre so don't miss it!

• *Out of the mail bag*

Notes from 2 good neighbors, Ashraf Ali sends me a sheaf of newspaper stories warmly welcoming him back to British Guiana. He writes, "I have arrived enriched in my chosen art, thanks to the School of Modern Photography." And George Marin of Montreal overwhelms us with news of his studio's big first year earnings.

• *FREE OFFER*

Like to see where and how such successful careers are born? Mail coupon and I'll send you "Camera Tour" of SMP's world-famed studios and labs.

H. P. SIDEL, *Director*
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NOTES ON THE PICTURE SECTION

PAGE 62

Eva Luoma found her pear trees at Marland Heights, West Virginia, on an early misty morning, and decided that the diffused backlighting was something worth capturing on film. She used a Speed Graphic, 2¼x3¼, Super-XX film, and an exposure of 1/5 at *f*/11 with a medium yellow filter.

PAGE 63

What better harbinger of spring than the sight of fishermen along the Seine River in Paris. The brilliant sun, the lazy river, and the placid quiet of a city early on a spring day are portrayed in this scene by Stephen Deutch. His camera was a Rolleiflex, his film, Super-XX. The exposure was 1/50 at *f*/16 using a medium yellow filter.

PAGE 64

Reconnaisance Flight, by Fred E. Martin of Greenville, Illinois, was a winning entry in one of this magazine's contests. Martin used a Retina II with Xenar *f*/2 lens. Film was Plus-X, and the exposure 1/500 at *f*/16 using a medium yellow filter.

Convoy, by R. W. Olsen of Caldwell, New Jersey, also was a winning contest entry. This unique closeup of swans at rest was made with a Rolleiflex equipped with a Zeiss 7.5-cm, *f*/3.5 lens. The exposure was 1/300 at *f*/11, using Super-XX film and no filter.

PAGE 65

Wilfrid M. Zogbaum, magazine photographer, made this unusual sailing shot at Palm Beach, Florida, while on a photographic expedition for a woman's publication. The schooner on which the picture was made was at anchor in the bay off the Palm Beach Biltmore Hotel. In spite of being spring, and Florida, it was bitingly cold, and Beth Wilson, the model, caught a bad cold for her efforts. Zogbaum used a Rolleiflex and Super-X film. His exposure was 1/100 at *f*/16.

PAGE 66, 67

Earle W. Brown's Reflections is a well known exhibition print, and has been hung in a number of salons. This Detroit photographer was traveling through South Dakota's Black Hills and arrived, via Needles Highway, at Sylvan Lake. At the lake he became intrigued by picture possibilities and had his son, Bradley Brown haul out his fishing rod and try his luck from the boat dock. While the fishing was none too good, the picture certainly was. Brown used a 2¼x3¼ Speed Graphic with Ektar 105-mm, *f*/3.7 lens. The exposure was1/50 at *f*/16 on Super-XX using a medium yellow filter.

PAGE 68

Lake Enchanto, California, is the setting for Bob Willoughby's natural boy and girl portrait, which is an effectively framed and lighted piece of work. Willoughby is a Los Angeles commercial photographer who specializes in teen-age shots. For this picture he used a Nu-View camera with Turner-Reich 8½-in. lens. His exposure, on Defender XF Pan film, was 1/50 at *f*/9, using a G-E No. 22 flashbulb for foreground illumination. The models are Betty Lou Pack and Joe Richardson.

PAGE 69

The Carriage Trade, a blithe shot of buggies, babies, and their watching mothers, is the work of Roger R. Wyckoff of Riverside, Illinois. This particular scene was made in New York City with a 2¼x3¼ Speed Graphic and Ansco Superpan Press film. Wyckoff's exposure was 1/50 at *f*/11, using a medium yellow filter.

PAGE 70

Roger Coster, one of New York's top rank photographers, and who has had work published frequently in this magazine, turned out the moody night shot of New York's Times Square shown on this page. Coster's work, whether posed or caught on the run, usually is marked by use of foreground and middle plane objects to create depth, and by the fact that those in his scenes are seemingly unaware of the presence of a camera. Rolleiflex, Super-XX film, 1/5 at *f*/5.6.

PAGE 71

A window looking down on a courtyard in New York City's Greenwich Village is the frame for Charlotte Brooks' portrait of a cat called Spunky. The picture has the pearly-grey feeling of a dawn just breaking, and possesses excellent texture. The photographer used an Ikoflex and Super-XX film, and an exposure of 1/25 at *f*/16.

PAGE 72

Night Scene, by William V. Sminkey of Chicago, is an exhibition print, and has been accepted by every salon to which it has been submitted. This picture was taken during an Austin Town Camera Club field trip planned for night photography. His camera was set up, and the exposure ready to be made when the people shown at the upper left wandered into the field of view. A request to them to "hold it" made a time exposure possible. Sminkey used a 3¼x4¼ Speed Graphic, Super Panchro Press, Type B film, and an exposure of 30 seconds at *f*/4.5.

PAGE 73

Suzanne Szasz of Washington, D.C. has given the title "Quiet" to her scene of a young girl reflectively watching the water. This photograph was made near Annapolis, Maryland, and the model was Betty Dort, a friend of the photographer. Camera used was a Rolleiflex, film was Plus-X, and the exposure 1/50 at *f*/8.

PAGE 74

While on an assignment from a newsmagazine to catch the Easter lily planting in Rockefeller Center, New York City, Photographer F. Roy Kemp wandered onto this young girl with her nose buried in a blossom. He used a Rolleiflex, Super-XX film, and shot at 1/50, *f*/8.

THE JUNE COVER

Jean Brown, the "mother" in our "mother and child" cover which appears this month, was a contender for the Miss California title, and her "child," Kerry Donnelly, is one of the most photographed models on the west coast. L. Willinger of Los Angeles, the photographer, is no amateur either, having placed 187 magazine covers in the past year.

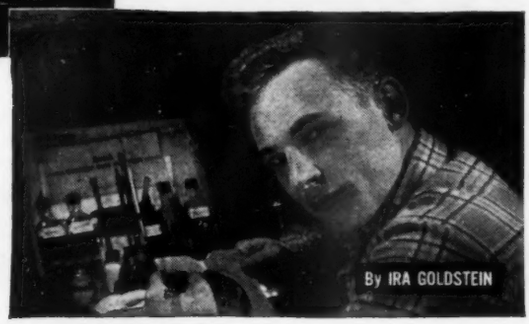
Willinger used an Ansco View camera, 5x7, with a Zeiss Tessar 2-cm. f/4.5 lens. His studio lighting for this shot consisted of six No. 22 G-E flash bulbs. Three were placed for front lighting, one overhead, and two used on the background. The exposure was open flash at f/24 on Ektachrome, using a CC 95 filter to balance the 3800 degree Kelvin bulbs with the 3200 Kelvin temperature Ektachrome.

HOW TO MAKE YOUR PHOTO-DREAMS COME TRUE

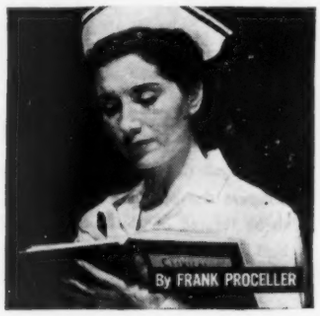
Camera fame and fortune come to those who do *more* than dream. Those who would win success must acquire versatility, ingenuity, self-confidence and skill. Swiftly, surely, these all-important qualities are developed and polished at that mecca of photographic learning, where careers are born and success stories are the rule—New York's famed, cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY.

1. The sky's the limit on happy dreams . . . and the youthful yearning of SMP graduate JOSEPH CANCALOSI was to become an ace pilot. One day, "Joe" decided to photograph his prized model airplanes. The thrill those first photographs brought him inspired a new ambition — to become an ace *photographer*. That dream has become a reality since Cancalosi enrolled at SMP. Under the expert guidance of SMP's famed instructors, his talents flowered; he gained complete mastery of commercial and portrait photography. Now—at his own studio in Jersey City, N. J., Cancalosi will specialize in Aviation Photography.

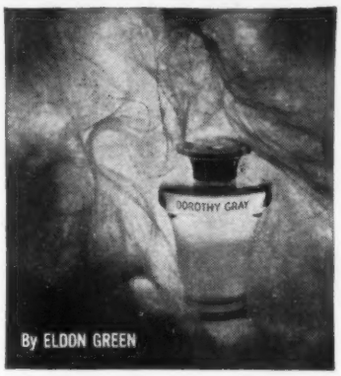
2. Hot on the trail of last-word, techniques, professional DAVE FORBERT beelined for SMP from deep down in Mississippi. Besides polishing up portraiture (above), he found new photo-worlds to conquer—in studios that even camera stars dream about, but rarely see. Before you could say, "SMP," he pocketed a prize post as photographer for Reader's Digest-International!



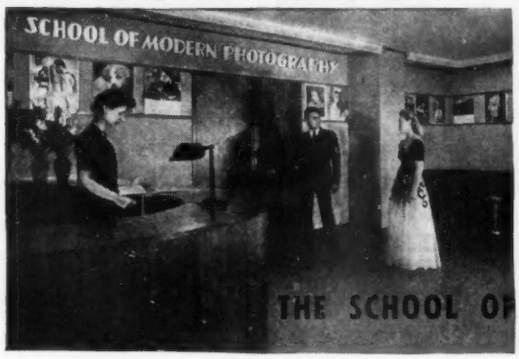
3. "Retouched to perfection" describes many a raw talent, masterfully molded to professional standards by SMP's famed teachers. Told and retold by many a successful grad are the "marvels" that draw free-lancers like IRA GOLDSTEIN to SMP. Delighted to discover how his new, superbly enriched talent combined perfectly with his engineering background, Goldstein (see above) has set plans for his own studio, specializing in industrial photography.



4. "Dream-come-to-life" sums up the case history of FRANK PROCELLER (see above). To Frank, as to so many others, photography had been a leisure-hour pastime, far more intriguing than his job in industry. Irresistibly drawn to a photo-career, he enrolled for SMP's evening courses. Under crack photographer-instructors, Proceller achieved professional stature...now plans his own studio specializing in industrial and public relations photography.



5. Fogging the future for many careerists is the puzzler, "Which way success?" Spread before each SMP student are all the lush fields of photography — and then, skilled training in whatever branch he chooses. For ELDON GREEN, Canadian photo-newsman seeking greener fields, choice was commercial photography. With his new skill polished to professional peak (see above), Green now faces the wider horizons he dreamed of.



6. Information Please! Into this reception room have walked thousands of starry-eyed youngsters and careerists of all ages. Question most often asked: "*What about tuition fees?*" The answer is genuinely surprising, for specialized courses or complete study programs, *either day or evening*, are exceptionally moderate. Visit the School, or write for outline of courses. *Address* H. P. Sidel, *direc.*, Dept. P-6,

MODERN PHOTOGRAPHY
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8mm MOVIE CAMERAS

Revere "88," F/2.5 coated lens, $77.50—**$7.75 Down.**

(A) **Revere "99" Turret,** F/2.8 coated lens, $110—**$11 Down.**

(B) **Revere "70" Magazine,** F/2.8 coated lens, $127.50—**$12.75 Down.**

Revere "60" Magazine Turret, F/2.8 coated lens, $152.50—**$15.25 Down.**

(C) **Briskin "8" Magazine,** F/2.5 coated lens, $79.95 — **$7.99 Down.**

Briskin "8" Magazine, F/1.9 coated foc. lens, $108.50 — **$10.85 Down.**

(D) **Perfex "88" Magazine Turret,** F/2.5 coated lens, $99.50 — **$9.95 Down.**

Perfex "88" Magazine Turret, F/1. coated foc. lens, $135.50 —**$13.55 Down.**

(E) **Filmo Auto. 8,** 1½" F/1.9 and 1½" F/3.5 coated lens, $296.22 —**$29.62 Down.**

Eastman Cine Kodak Model 25, F/2.7 coated lens, $64.17—**$6.41 Down.**

(F) **Bolex H-8** with frame counter, less lens, $282.50 — **$28.25 Down.**

16mm MOVIE CAMERAS

(G) **Revere "16" Magazine,** F/2.5 coated lens, $127.50—**$12.75 Down.**

Revere "16" Magazine, F/1.9 coated lens, $155.50—**$15.55 Down.**

Bolex H-16 with frame counter, less lens, $282.50 — **$28.25 Down.**

(H) **B&H Autoload Speedster,** F/1.9 coated foc. lens, $214.08 — **$21.40 Down.**

B&H Automaster Turret, F/1.9 coated foc. lens, $332.50 — **$33.25 Down.**

(J) **Cinklox,** F/2.5 coated lens, $76.15—**$7.61 Down.**

(K) **Kodak Cine Magazine,** F/1.9 coated lens and case, $198.50 —**$19.85 Down.**

35mm CAMERAS

(L) **Clarus Outfit,** F/2.8 coated lens, case, flash unit, $134.08 —**$13.40 Down.**

(M) **Argus C3 Outfit,** F/3.5 coated lens, case, flash unit, $74.71—**$7.47 Down.**

(N) **Perfex 1-0-1,** F/4.5 lens, Alphax Shutter, $39.99 — **$5.00 Down.**

Argus 21, F/3.5 coated lens and case, $58.08—**$5.80 Down.**

(P) **Leica III C,** F/3.5 Elmar coated lens, $332.50—**$33.25 Down.**

Leica III C, F/2 Summitar coated lens, $448.00—**$44.80 Down.**

PRESS CAMERAS

(R) **2¼" x 3¼" Busch Pressman Outfit,** F/4.5 in Rapax and R.F., $171.25—**$17.12 Down.**

(S) **4" x 5" B&J Press Outfit,** F/4.7 in Rapax and R.F., $178.50—**$17.85 Down.**

(T) **2¼" x 3¼" Speed Graphic Outfit,** 101mm Optar, Flash Shutter, R.F. and Flash Unit, $288.66—**$28.86 Down.**

REFLEX and FOLDING CAMERAS

(U) **Roamer I,** coated Achromat lens, $29.75—**$5.00 Down.**

Roamer II, F/4.5 coated lens, $48.00—**$5.00 Down.**

(V) **Kodak Vigilant Jr. "620,"** F/6.3 lens, $42.42—**$5 Down.**

Monte Carlo Special, F/3.5 lens, $63.75—**$6.37 Down.**

(W) **Argoflex,** F/4.5 coated lens and case, $69.63—**$6.96 Down.**

(X) **Ciroflex,** F/3.5 in Alphax, Shutter, $76.98—**$7.69 Down.**

Ciroflex, F/3.5 lens in Rapax Shutter, $99.45—**$9.94 Down.**

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4" Wollensak Velostigmat F/6.3 in Wollensak Shutter, $29.50—**$5.00 Down.**
4" Kodak Ektar F/4.5 in Kodak Flash Supermatic Press Focus Shutter, $82.50—**$8.25 Down.**
127MM Kodak Ektar F/4.7 in No. 2 Kodak Supermatic Press Focus Delayed Action Shutter, $49.50—**$5.00 Down.**
Turner-Reich Convertible to 12"-19.7" and 25" in Ilex No. 4 Acme Shutter, $125.00—**$12.50 Down.**
161MM Kodak F/4.5 Enlarging Lens, $42.00—**$5.00 Down.**
162MM Wollensak F/4.5 Enlarging Lens, $42.00—**$5.00 Down.**
162MM Wollensak F/4.5 Enlarging Lens, $39.50—**$5.00 Down.**
5" Wollensak F/6.3 Enlarging Lens, $29.95—**$5.00 Down.**

Movie Camera Lenses

78MM Kodak Anas. F/4.5 for Eastman Model K, $64.95—**$6.49 Down.**
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76MM Kodak F/4.5 in "C" Mount, $55.95—**$5.95 Down.**
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1" Lumax F/1.9 in "C" Mount, $64.95—**$6.49 Down.**
½" Cooke F/1.9 for B&H Sportster, $84.95—**$8.49 Down.**
20MM Cooke F/3.5 in "C" Mount, $62.50—**$6.25 Down.**
2" Cooke F/3.5 in "C" Mount, $89.50—**$8.95 Down.**
1" Ansix F/2.5 in "C" Mount, $44.95—**$4.49 Down.**
2" Eymax F/4.5 in "C" Mount, $49.50—**$4.95 Down.**
2" Telate F/3.5 in "C" Mount, $54.95—**$5.49 Down.**
1" Cooke F/1.8 in "C" Mount, $94.95—**$9.49 Down.**
½" B&L F/2.8 for Standard 8mm, $24.95,—**$5.00 Down.**
½" Bertholt F/1.9 for 8mm, $47.50—**$5.00 Down.**
3" Ilex F/3.5 in "C" Mount, $38.95—**$5.00 Down.**
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½" Wollensak F/3.5 for 8mm, $19.95—**$5.00 Down.**
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1" Meyer F/1.5 in "C" Mount, $99.50—**$9.95 Down.**
20MM Dallmeyer F/1.5 in "C" Mount, $62.50—**$6.25 Down.**

Enlargers

Eastman Advance with F/11 Lens, $39.50—**$5.00 Down.**
Sunray 2¼x2¼" with F/6.3 Lens, $24.95.—**$5.00 Down.**
Argus with F/5.6 Lens, $34.50—**$5.00 Down.**
Filmarex 3¼"x5½" (Less Lens), $69.50—**$6.95 Down.**
Printex 4"x5" (Less Lens), $74.50—**$7.45 Down.**
Federal "219" with F/6.3 Lens, $29.50—**$5.00 Down.**
Federal Automatic Oversize **Printer**, $19.95—**$5.00 Down.**
Argus Automatic Oversize **Printer**, $21.95,—**$5.00 Down.**

35mm Cameras

Argus C3, Coated lens, case and flash gun, $59.50—**$5.95 Down.**
Argus C3, Case and Flash Gun, $54.50—**$5.45 Down.**
Perfex 58 F/2.8 lens and case, $69.50—**$6.95 Down.**
Mercury II coated lens, case and flash gun, $61.95—**$6.19 Down.**
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16mm Movie Cameras

Excel F/3.5 lens, $39.50—**$5.00 Down.**
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Simplex Magazine F/3, $39.50—**$5.00 Down.**
Stewart Warner F/3.5, $39.50—**$5.00 Down.**

8mm Movie Cameras

Bolex H8 F/2.8 B.L. (less view finder) $199.50—**$19.95 Down.**
Eumig (German) F/2.5, $49.50—**$5.00 Down.**
Bolex L8 F/2.8, $99.50—**$9.95 Down.**
Kodak Model 20 F/3.5, $34.50—**$5.00 Down.**
Keystone F/1.9 and Wide Angle, $114.50,—**$11.45 Down.**
Perfex Magazine Turret F/1.9, F/2.7, Tele., F/3.5 Tele., and Wide Angle, $214.95—**$21.49 Down.**
Keystone F/2.7 Coated, $49.50—**$5.00 Down.**
Revere "99" Turret F/2.8, $89.50—**$8.95 Down.**
Cinemaster II F/2.5, $49.50—**$5.00 Down.**
Imported Cine (French) Matched Berthart Lenses F/1.9, 1" F/2.5 and 1½" F/3.5, $195.00—**$19.50 Down.**
Univex Single 8 F/3.5, $10.95—**$5.00 Down.**
Revere "88" F/2.5, $54.50—**$5.45 Down.**

16mm Movie Projectors

Kodascope Model EE, $89.50—**$8.95 Down.**
De Vry, $39.50—**$5.00 Down.**
Keystone K160 with case, $119.50—**$11.95 Down.**

8mm Movie Projectors

Univex P8, $19.50—**$5.00 Down.**
Univex PC10, $29.50—**$5.00 Down.**
Keystone R8, $49.50—**$5.00 Down.**
Kodascope Model 50, $38.50—**$5.00 Down.**
Univex PC500, $54.50—**$5.45 Down.**

Still Cameras

Zeiss Ikon No. 116 Cocaette F/4.5 Tessar in Compur Shutter, $74.95—**$7.49 Down.**
Kodak Stereo Model 1 F/7.7 Kodak Anas., $24.95—**$5.00 Down.**
Kodak Series 3 (3A) F/6.3 Kodak Anas. in Kodamatic Shutter, $72.50—**$7.25 Down.**
Kodak Auto Graphic B&L Lens in E.K. Shutter, $9.95—**$5.00 Down.**
9x12CM CAMER F/4.5 **Trinar** in Vario Shutter and 3¼"x4¼" Cut Film Back, $32.50—**$5.00 Down.**
Graflex Series B 3¼"x4¼" R.B. Kodak Anas. F/4.5 with film pack adapter, $137.95—**$13.79 Down.**
Auto Graflex 5"x7" Ross Xpres F/4.5 with film pack adapter, $156.95—**$15.69 Down.**
Graflex Series D 3¼"x4¼" R.B. F/2.9 **Cooke** and Cut film magazine, $194.95—**$19.49 Down.**
Ensign Special Reflex F/4.5 with 2¼" x 3¼" film pack, $67.50—**$6.75 Down.**
Graflex Series B 3¼"x4¼" **Kodak Anas.** F/4.5 and cut film adapter, $89.50—**$8.95 Down.**
Graflex Series B 3¼"x4¼" Kodak Anas. F/4.5 film pack adapter and Revolving Back, $99.50—**$9.95 Down.**
Zeiss Miroflex 9x12CM (Reflex) F/4.5 Tessar, focal plane shutter, $159.50—**$15.95 Down.**
Graflex R.B. **Series B** 2¼"x3¼" Kodak Anas. F/4.5 and film pack adapter, $97.50—**$9.75 Down.**
Kodak 3A Autographic No. 122 Kodex Shutter, $17.95—**$5.00 Down.**
Kodak 3A Autographic Model C F/6.3 Ilex, $24.95—**$5.00 Down.**
Kodak No. 122 F/7.7 lens, Mico Spring Back, $29.50—**$5.00 Down.**
Voightlander 6½"x9CM F/4.5 **Skopar**; film pack adapter, $29.95—**$5.00 Down.**
Zeiss Ikon 6½x9CM F/4.5 Dominar, Kleo Shutter, $14.95—**$5.00 Down.**
Kodak No. 122 Kodak Anas. F/6.3 in B&L Compound Shutter, $29.50—**$5.00 Down.**
Zeiss Ikon 9x12CM F/6.3 Kodak Anas. in B&L Compound Shutter, $21.95—$5.00 Down.
Zeiss Ikon 9x12CM F/4.5 Tessar in Compur Shutter, $134.95—**$13.49 Down.**
Voightlander 9x12CM F/6.3 Voigtar in Embezet Shutter, $17.95—**$5.00 Down.**
Voightlander 9x12CM F/4.5 Skopar, Compur Shutter, $49.50—**$5.00 Down.**
Nagel 9x12CM F/4.5 Nagel Anas., $49.50,—**$5.00 Down.**
Folding Camera 9x12CM F/4.5 Doppel in Compur Shutter, Range-finder and film pack adapter, $47.50—**$5.00 Down.**
Ihagee 9x12CM F/7.7 Kodak Anas. Kodak Shutter, $19.95—**$5.00 Down.**
Voightlander 9x12CM F/6.3 **Voightar** Embezet Shutter, $17.95—**$5.00 Down.**
Zeiss Ikon No. 120 F/4.5 Tessar, Compur Shutter, removable back for cut film; $69.50—**$6.95 Down.**

Flash Units

Mendelsohn "Model E" Complete, $19.75,—**$5.00 Down.**
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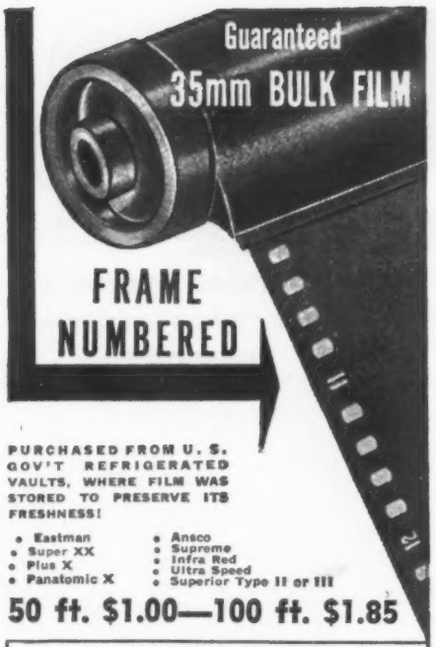

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(b) 100 ft. 35mm bulk film, negative.
Total Price $4.35
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35mm Ansco Color Reloads
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"A Hint concerning underexposed Negatives

Before commencing to develop a negative of an interior or any subject with great contrasts, I place about three inches of clay tobacco-pipe stem, including mouthpiece, on the top of my dark room lamp. If any parts of the picture seem inclined to hang back unduly, I gently breathe on them through the hot tobacco-pipe, and they rapidly gain detail.

I know the local application of this warmth is not new, but I think this way of doing it is good, and I have never known blistering or fogging to result."

From the catalogue of J. Lizars. Manufacturer of optical and photographic apparatus, Glasgow.

G. Adams, Aylmer, Ontario

Button, Button!

WHEN A CERTAIN firm put out a new bulb to be used with infrared film, they went around to all the studios in town and left samples, hoping that photographers would try it out and like it. With the sample bulbs they left some demonstration prints of the ballet dancers backstage at Radio City.

A certain enterprising photographer was examining the prints and noticed that you could see the dancers' toes through their white ballet slippers—leading him to the conclusion that the bulb had a slight X-ray effect on white.

He forgot the whole thing until one time he was on a commercial job, taking shots of a model wearing a white dress and a cellophane-like apron, cutting a loaf of bread. Just for a gag, he decided to get a shot of the girl cutting the bread with the apron on, but with the dress off.

When he saw the print, inspiration hit

THIS WAS PHOTOGRAPHY...

Reports have been arriving from Jones Beach in New York warning people of a candid camera fiend who has been making pictures and blackmailing a number of indiscreet lovers.

Chess-United Famous Line-up of Popular Sunshade-Filter Accessory Kits for

BEACON I & II • FED-FLASH • BROWNIE REFLEX • REDIFLEX • DUAFLEX & VIGILANT, JR.

AT LAST a filter kit meeting the needs of the snap-shooting camera fan! Contains the two most-needed filters for true-to-life outdoor pictures, as well as a portrait lens. ALL in genuine solid optical glass. Also includes precision dural sunshade filter holder for eliminating glare and reflections.

Besides, there's a 3-compartment, genuine leather carrying case for the lens and filters, and down-to-earth instructions, written in simplest terms. It's a complete, practical outfit.

The filters are: (1) For all ortho and pan films—light yellow filter, to bring out clouds and darken the sky; get effective and dramatic landscapes and seascapes; (2) For pan films—light green filter, to obtain realistic rendition of green grass, foliage, clouds and background in all landscape shots.

The portrait lens (+ 1 diopter) is for close-ups, portraits, and table-top pictures. Everything included: practical, educational, and permanently useful.

$4.95 tax included

Filters are Fun!

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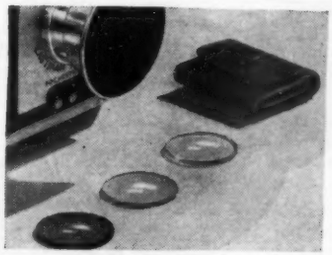

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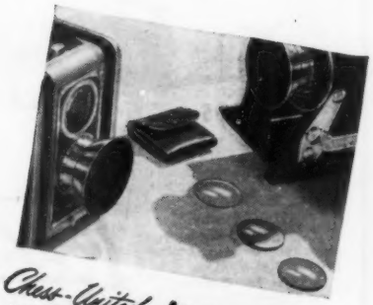

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3x4 in Attractive Folder ..... 70c each
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8x10 in Attractive Folder ..... 3.50 each
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35 mm., 120, 620 ..... $1.00 per roll
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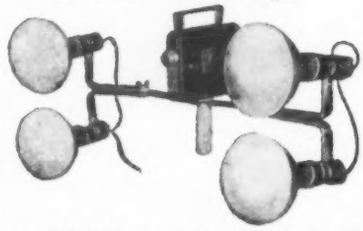

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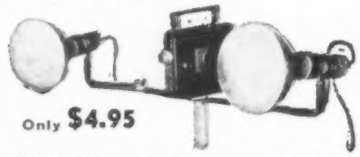
Equipped with 2 switch sockets, cord sets and 9 ft. approved extension cord.



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Models 504 and 503 fold compactly to fit your gadget bag. Reflector flood lamps pivot to right, left, up and down.

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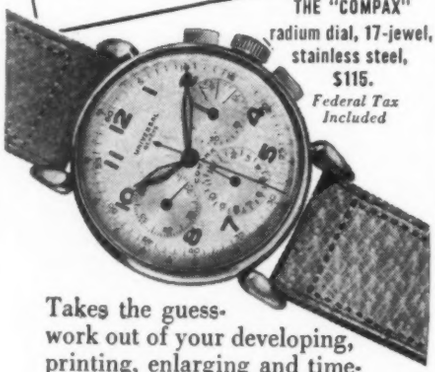

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UNIVERSAL GENÈVE

Write for Booklet P-1

THE HENRI STERN WATCH AGENCY, INC.
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him and he sent the bread-cutting nude off to the bulb firm with a letter telling how he had noticed the slight x-ray tendency of the bulbs and now, in combination with a filter he had developed, it was possible to eliminate white completely in taking pictures (see print).

Within a couple of hours after receivint the letter, the president of the firm put a frantic phone call through to the photographer. "I've got to have that filter," he said.

The gagster made up a lot of fake objections but the president insisted: "Name your price," he said. "I've got to have it."

"Now wait a minute," the photographer said. "I give you this filter—you go into mass production—every cheap type in America gets it. Why our mothers, sisters and sweethearts won't be safe on the streets in their white blouses without some lecherous louse comes along and takes off her clothes, photographically speaking. Not on your life. I don't give you this filter."

The president hung up, abashed. About two weeks later he called back. He'd been studying and puzzling over the prints almost continually. "Listen you rat," he roared, "I admit that the dress is gone, but WHERE ARE THE BUTTONS?"

FROM THE JUNE, 1847, issue of "Scientific American" magazine—

"To apply the telescope with the Daguerreotype in astronomical observations, has lately occupied the attention of the Royal Society of Bohemia. Professor Doppler says, that notwithstanding the extreme susceptibility of the human eye, it is surpassed many thousand times by an iodized silver plate."

THEN THERE WAS the large studio in Chicago that was doing an entire living room set. The camera was high at the ceiling, in order to get a down shot. The lights and big spots were even closer to the ceiling. It took considerable time to arrange the furniture to everyone's liking. (No doubt the entire agency showed up, the client and even the shipping clerks.) The lights blazed on. Finally the model came in beautifully dressed and coiffured and sat down on the davenport. Just as the photographer was about to click the shutter the automatic sprinklers opened from the intense heat of the lights and "the rains came" heavily on the assembled multitude.

Nancy Hull, Chicago, Illinois

Readers are requested to send in contributions to "In and Out of Focus." Payment will be made for all items used. Address all material to "In and Out of Focus," Popular Photography Magazine, 185 No. Wabash Ave., Chicago 1, Ill. Incidents must be factual.

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Praktiflex, 35mm chrome, F2.9 Victar case	95.00	
Kine Exacta F2.8 Tessar, cc	295.00	229.00
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Uniflex II, ctd F4.5 lens	75.00	
Argoflex F4.5 ctd, case	69.63	55.00
Ciroflex, F3.5 ctd, Alphax, case	85.48	64.00
Ciroflex, F3.5 ctd, Rapox case	107.15	84.00
Kodak Reflex, F3.5 ctd, case	137.82	106.00
Ikoflex I, F3.5 Novar, case	126.00	
Rolleicord II A, F3.5 Triotar, cc	165.00	138.00
Rolleikin Back for Rollei	52.50	
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Picturing the Snow Caps

(*Continued from page* 58)

Graphic. The Graphic, although a little on the heavy side, usually accompanies me on long hikes into the mountains. For timberline, high mountain, and glacier shots I usually leave the heavy cameras behind and carry instead a 2½x3½ roll-film camera or an old 9x12 cm compact foreign camera with film pack.

Additional equipment may include a set of filters of medium yellow and red for black-and-white, and a haze filter to warm up the over-all blue color tones that you get at high altitudes with color film. If such an ideal outfit is not in keeping with your photographic budget, then pick a camera of your own choice, and use roll film, pack or sheet film. Good results are possible under normal conditions with almost any reputable camera if handled intelligently.

Weather is the bane of all photographers and this is especially true in regard to the northwest mountain regions. There is not much that can be done to relieve this per-

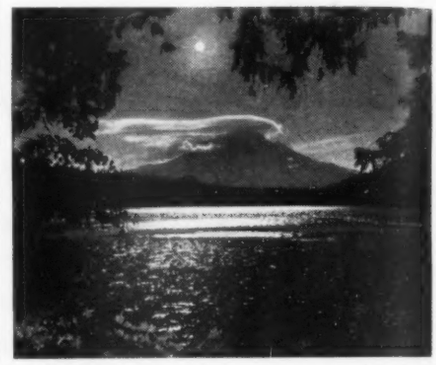
Mt. Shuksan has a slight ariel haze, imparting feelings of distance and depth.

plexing problem except to make an attempt to study the climatic peculiarities in the particular locality with which you are concerned. Of course that depends upon whether you are fortunate enough to spend an extended visit in one place. We all have our pet theories on the subject of weather conditions developed from a hit-and-miss combination of speculation and fact. As a result of many years of careful observations I now have the thing licked to a point where I can forecast weather conditions in the mountains almost fifty percent of the time.

Some of America's snow peaks, particularly Mt. Rainier the "Monarch of the Northwest," may be accused of manufacturing their own weather. Often the moisture-laden air in a clear blue sky condenses into obscuring clouds when coming into the cold zone of the mountains' perpetually icy crests. If the cameraman is on his toes when that happens, he can preserve, on film, an exquisite scene.

Immediately following a mountain storm the air becomes clear and crisp, and it is possible to photograph mountain peaks a hundred miles away without a filter. During the unveiling of those lofty pinnacles we can catch a glimpse of those snow-shrouded rocky crags through windows of clouds and mist. If you will click the shutter at this point you will get a much more interesting picture than when the mountain finally shakes free from its cloud veil.

The smoke and haze that frequently is found in the mountains is not always objectionable to the photographer. If properly photographed it may add a feeling of depth and distance and a touch of the ethereal that could not be captured in a clear mountain scene. It also can bring into relief the valleys



Moonlight view is an underexposed midday shot with a red filter, on pan film.

and canyons, and the pinnacled crags that ordinarily would be lost in the flat plane of the average photograph. The effect may be even more heightened by the judicious use of color-blind film or by the application of filters that tend to increase the appearance of haze.

The tendency on the part of the inexperienced photographer is to become so impressed with the over-all scene of an open

Mt. Hood, cloaked in a new autumn coat of snow, was photographed after a storm.

mountain ridge or crest that he will shoot out into space with no thought of foreground interest. One should always try to include some object in the foreground. A frame of fir branches, near-by trees or crags, or even a human figure will suffice. Always try to break the monotony of the over-all tone by silhouetting your foreground figure. If you want the mountain to be the principal subject in your picture then do not let the foreground interest dominate. But if you are looking for something out of the ordinary then try to catch a towering forest giant reaching high into the sky with the mountain subdued in the background.

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good practice to photograph people smiling into the camera. Make them as much a part of the scene as possible. They should be doing something like struggling up a steep foreground slope or looking over the beauty of the landscape. They should be placed in the picture in such a way that they will attract attention to the center of interest and not to themselves.

Filters, like dodging under an enlarger in the darkroom, will do strange tricks for you on location. Have you ever tried to take moonlight scenes at high noon? There is no better subject to try it on than a snow covered

Canoeists and America's Fujiyama (Mt. Hood) are framed in a cabin's open porch.

mountain with wisps of clouds floating about its crest. With a red filter and infrared film, or even ordinary panchromatic and an overtimed print you can get very striking results.

Most seasoned mountain photographers are of the opinion that almost any photographic situation may be met with panchromatic film. Since pan film is not as sensitive to blue as other types of emulsions it produces more accurate sky tones. Pan film used with one or more filters and a slight increase in normal exposure time gives the cameramen great control over contrasts. I personally prefer medium or fast emulsions so as to gain greater focal depth or shutter speed, and to eliminate the necessity of a tripod.

In conclusion, I might add that I enjoy looking at a good photograph whether it be a group of happy youngsters, a portrait of an old man, or a magnificent building. But for the pure joy of taking pictures—my choice is the mountains.

BILLINGS FILTER

An electrically charged camera filter that lets through any single desired wavelength or color of light and excludes the thousands of other narrow wavelengths which together produce the sun's white light, was described recently by its inventor, Dr. Bruce Billings, Polaroid Corporation research physicist. With the Billings filter, the astronomer can take a series of pictures at different wavelengths in rapid succession. He can catch every detail of a flaming prominence, despite the color shifts. Such a sequence of detailed photographs taken at known wavelengths will give scientists a complete record of the speed and motion of various parts of a flaming solar tongue. From such records, it should be possible to calculate and plot the first detailed "maps" ever made of these explosions.—

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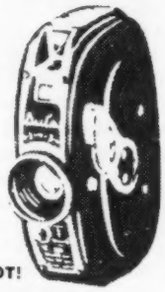

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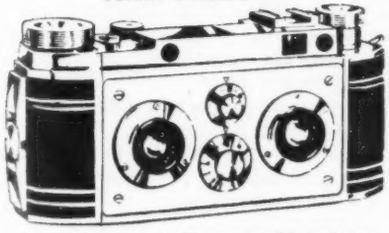

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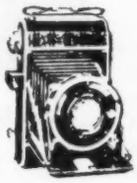

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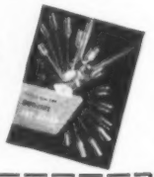

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WARD PEASE DISCUSSES

Thoughts of a Salon Judge

IT HAS occurred to me that something about the inner workings of the selection of a photographic salon would interest many photographers. Some consider the photographic exhibition of salon type the highest goal toward which to aim their picture-making efforts. Others may have a sort of negative interest and want to know how the salons "got that way," or the way that they think they are. Any camera owner can profit by some knowledge of the manner in which prints are picked for a salon if he wants to make really good pictures himself.

A discussion of the inner workings of the selection of a salon from the viewpoint of one who has had the privilege of helping to judge two within the last thirty days might prove enlightening and I may be able to point out a few weaknesses of prints, the avoidance of which will help to improve your work and your chances for acceptance.

First, there is something to be said about the mechanics of the selection of a salon. The committee has received the prints and arranged them all ready to start. Usually they will be in four piles, each pile containing one each of an exhibitor's four prints. Often there will be further subdivision according to size of print so that the smaller prints may receive fairer treatment by being seen before the impact-packing big prints have passed before the jury. Foreign entries are sometimes viewed separately because of the problem presented by the fact that they are sent unmounted and must be held up on a blank mount for viewing. The recommended practices of the Pictorial Division of the Photographic Society of America have simplified things for both salon committee and exhibitor. These practices have tended to standardize some phases of the conduct of a salon with benefit to all concerned and without in any way restraining the full and free exercise of the imagination or any other ability in making a print—except perhaps that of exceeding a reasonable upper limit on size. To remove this restraint would give an unfair advantage to anyone who could spend a lot of money on paper, equipment, and darkroom, far beyond what most of us could afford.

One of the best of the standardized practices has to do with the light under which the prints are to be viewed by the judges; the much maligned light box. I believe that a great deal of the criticism has been met in a revision which was made in the box several years ago under the direction of the nation's foremost authority on lighting and vision. Unfortunately not all of the light boxes extant have been brought up to date, and part of the present criticism may be due to this fact. I suspect that most of it is something that got started against the first efforts to standardize the lighting. The fact remains that an exhibitor knows what will be the illumination level under which his prints will be viewed, and can make them accordingly.

We have now reached the point here the prints are all stacked in piles ready to be shown to the jury, and the light box is ready for use. Committee members are in their places; some pass the prints into and out of the box; others pass them over to the big tables where they are piled according to the judgment of the jury on the first viewing; still others handle the clerical work. There is a lot of this, and a well organized committee ends the judging with complete records of the judgment passed on each print on each trip through the box, also a big bundle of post cards all with the fate of each print marked on it ready to be rushed to the post office as soon as the last print has been through the line.

Photo by Axel Bahnsen

Salon Judges Robert Anderson, Charles Phelps, and Ward Pease (seated left to right) are berated by the committee in gag shot portraying trials and tribulations of judging.

Three (or more) comfortable chairs are lined up in front of the light box for the judges, who take their places ready to go to work. The chairman of the committee usually makes any explanations necessary, which could cover several points. One would be the manner of voting; some salons use elaborate electrical systems to indicate the vote, usually so arranged that the vote of any one juror is known only to himself, and frequently with circuits which are completed and the results shown only after all of the jurors have registered their votes.

Another system makes use of a light paddle consisting of a card on a stick like an old-fashioned advertising fan. One side of the card is white, the other black. Holding the card up so that the white side is visible over the juror's shoulder to the committee behind

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indicates a vote for the print, the opposite side indicates "out," and held edgewise indicates "hold" or "reconsider." Sometimes no device is used and the vote is entirely by voice with each calling out "in," "hold," or "out" as he sees fit. More will be said later about what results from these votes and how the show is finally chosen.

Another point in the instructions to the jury is quite important. This is a form of guidance so the jurors will know what is expected of them in the way of a show to be exhibited. In some cases this can be quite a delicate matter, and heated discussions have arisen in the past when the committee issued unfortunate instructions at this point. Generally, however, about all that has to be considered is the exhibition space available in relation to the number of prints submitted. A jury is fortunate if circumstances permit complete freedom in this respect. Then the instructions usually are that the entire matter is in the hands of the jury to pick what it considers a good show from the material submitted.

A salon jury usually goes through a "warm-up" at the start. One of the judges is likely to say, "Let's see a few prints first so that we can get an idea of what the entries are like." This is a "warming-up" period and nothing else. As the first prints pass through the box without vote or comment, it is hard to form an opinion on them. Soon some come along in which it is possible to discern some merit, some reason for giving a favorable vote. Others appear which make you wonder who thought they were worth submitting. With a few more prints, you begin to have an opinion on each as it appears. Along about then, one of the jury says, "Put them back on the pile and let's go to work."

When you really start passing judgment on prints after a short period like this, it is surprising how quickly you can see those necessary elements which make or break a picture. This rapidity is necessary from a purely practical standpoint. Most salons have enough prints submitted so that a deliberate consideration of every print would take days and days. Usually the jury has come from out of town and has only the week-end to spend on the job. The circumstances are such that if there is to be a show it must be chosen rapidly. On the other hand, for two basic reasons, there is a fair break for everybody concerned—the hopeful exhibitors who have submitted the prints, and the public who comes to see the show. These reasons are: 1. Jurors are generally chosen for their demonstrated knowledge of good pictorial photography, and at least two of the typical three-man jury will be quite experienced at that sort of thing. 2. The manner of judging is usually so planned that every print, either accepted or rejected, is seen at least twice before the final word is said on it.

When the prints do start going through the light box, just what is it that the juror looks for, consciously or unconsciously? To put it in other words, what is there in a print which forces its attention on the jury so that it cannot be ignored? I think I have noticed that a picture with a message, with something to say, can speak to a juror much better than one which is just another pretty scene, baby, or portrait. This "something to say" need not be too definite; often an impression or mood is as good as a literal statement, perhaps better. Many a piece showing beautiful tech-

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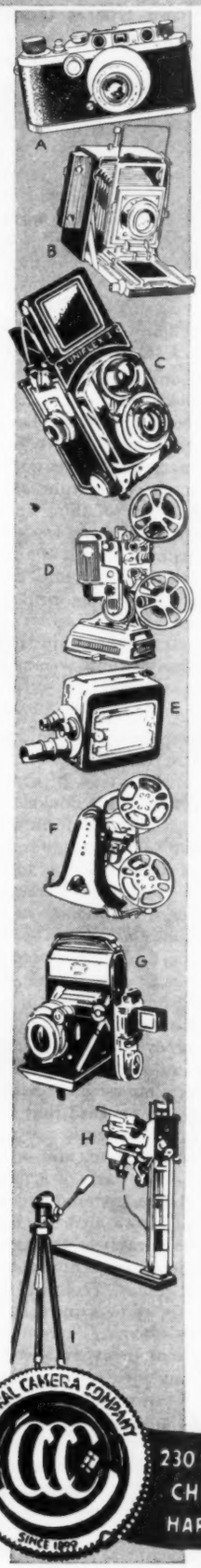

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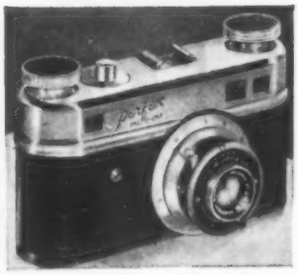

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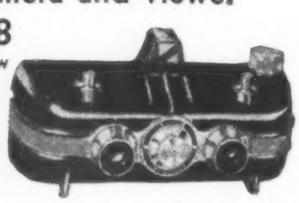

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nique and passable composition has been stopped for discussion by a jury. Sooner or later one will ask "but does it say anything? What did the maker have in mind?" If it is impossible to determine the thought back of a picture, it is likely to go "out" in the end, although such a print may land in the "hold" pile on the first round. Such prints are often described as being the Christmas card or picture post card type of thing—in other words, the same old stuff done over again with nothing new added by the photographer who submitted the print.

Many a print will be greeted by one or another of the jury remarking, "Why this is the same sort of thing that we have been doing for the last ten years" (or twenty years or thirty years, depending on how far back his experience or study goes). Just as often, if the print is good, another juror may remark, "True enough, but is there anything in the show which has not been done before? This fellow seems to have added an idea of his own to the old story and made something new out of it. I say 'in'."

Novelty of one kind or another is always welcome, provided it is well done and definitely out of the "stunt" class. Too much that is offered in the way of novelty or originality has no real merit as there is nothing offered except this novelty or stunt aspect of the work. Another type of thing that is always welcome, partially because it is so rarely seen in a well-done form, is a bit of humor. Coarse ribaldry is out of place, and I have never known it to succeed. One form that is often done well and usually draws a laugh and a favorable reaction from the judges is a sly dig at the peculiarities and weaknesses of pictorial photographers, print critics, or salon judges.

Oddly enough, composition does not come forward in the discussions over a print as often as one might expect. Most frequently its absence is noticed, as is obviously bad composition. The commonest form of this is misplaced emphasis—leading lines that miss the main point of interest or maximum contrasts at points of no importance with the real center of interest suffering from neglect. An example (actually noted in a recent judging) would be a portrait or character study with an excellent face softly lighted, but with the top of a black hat right in front of brilliantly lighted spot on the background. This contrast pulls the eye right away from the face to a spot of no consequence. The problem of the background we have with us always. Weaknesses in this regard that I have heard commented upon recently are unsuitability, too busy and obtrusive, and of such a tone that hair or other parts of a figure or head merge with the background and are lost in it.

Most salon jurors are sufficiently experienced as photographers themselves so that any serious defect in technique is obvious to them at first glance. Technical excellence is easy enough for all to acquire, and there is no excuse for its absence. There are more technically excellent prints submitted for every salon than any jury can possibly accept. It would take a powerful idea to carry into the accepted pile any more than moderate technical weakness. Technique is really quite secondary as a consideration except when it is conspicuous by its weakness. Some of these weaknesses that I have heard commented upon by judges recently have to do with fogged or grayed-over whites or weak diluted blacks in a print; poor spotting; uneven toning or streaks and spots of uneven color in a toned print; paper used that is entirely too contrasty or too soft for the negative. These last errors lead respectively to (a) jet blacks and washed-out whites with no detail in them and no middle tones in between, and (b) weak anemic looking prints. There is a difference between weakness and delicacy in a print. Many subjects can only be treated in a delicate manner; none profit by a weak treatment.

Oddly enough, a juror will occasionally see a good, strong print of a certain picture at one salon; and a poor, weak, badly-spotted or color-streaked print of the same thing at another. I have had that experience recently and have heard other judges comment on the very same experience. I suppose that the time comes for every one when the only prints available to send to a salon are a bit off, and he takes a chance. Perhaps this could be the reason why a print will be successful at one show and be thrown out at another.

This brings up the matter of how a judge reacts to prints which he has seen before, especially those of fellow club members and other friends. As a member of one of the most salon-conscious camera clubs in the country, I have often been faced with this situation. My practice has always been to let the other judges vote first, then I vote as I see fit. There is no doubt but that familiarity with a print has an influence. A good print inevitably grows on you, a poor one just the opposite. It is just that much easier to make up your mind on a familiar print. A certain proportion of good prints are the kind that do not make a knockout impression at the first brief viewing, but, as they are seen again, their merit begins to penetrate. That is the reason why many excellent prints go first to the "hold" pile, later finding their way among those accepted. Frequently such prints even climb on up into the honor class when there is one. Likewise, prints which have gone into the reject pile on the first round without one favoring vote are occasionally recognized in time on a quick review of the rejects and finally accepted.

There are other reasons why a salon judge may see certain prints repeatedly. If an exhibitor has a print which he knows appeals to a certain salon judge, it is inevitable that he will send that print out to any salon at which the admirer of the print is a judge. Who would not take advantage of such a situation? I have done it myself, and I know that it has been done to me. A little over a year ago I was showing one of the "visiting firemen" around; purpose, picture hunting. I did not get much out of the expedition but the other chap got one that is a "honey." I think it is a great picture and he knows it. Naturally it has shown up at the last three salons where I was on the jury, and it hung at all three. For that matter, I would be surprised if it has failed yet at any show.

Sitting on a salon jury can be a lot of fun and can yield a load of satisfaction. Perhaps that is why an invitation to do it again is likely to be accepted even when one feels that he cannot afford the time and knows that a lot of work is involved. As long as there are shows to be selected and hung, juries are needed, and I am sure that there will always be competent jurors willing to give their time and their talents to help out.—

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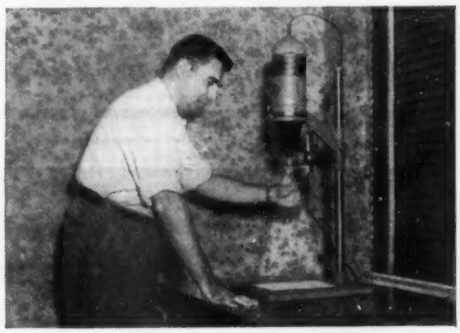

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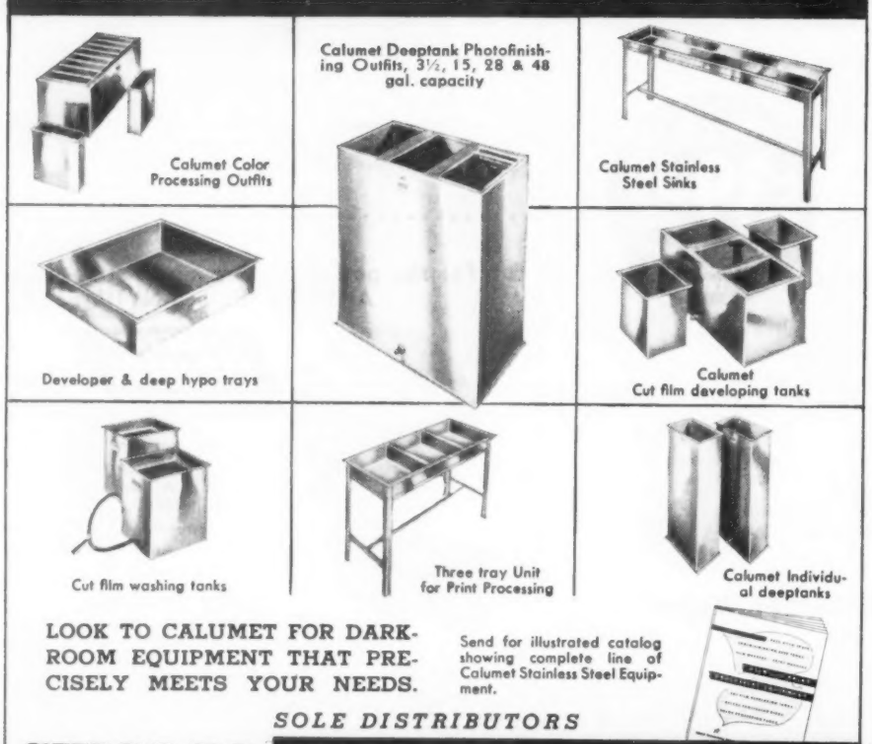

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Let's Make a Picture Book

(*Continued from page* 53)

Since Ellen had made up the story, she knew just how to act out her part. The rabbit needed a little coaxing, but milk seemed to do the trick. To make him stand in one place we put a few drops of milk at that spot. After lapping it up, he would look up at me, and I would shoot. A fast shutter speed was needed and many retakes because of the uncertain movements of our four-footed friend.

The important thing we learned was to let the child work out most of the details with our help. In this way the response was quite natural and gave us good pictures. We found that it was important to allow plenty of time; in fact it took the better part of a day to do this, from the time Ellen came to our house until we ran out of flashbulbs. It should be done all on the same day if possible, since props and clothes might vary and not be discovered until after developing the pictures. Also, if too much time is taken, the child might easily lose interest and the pictures will lack that convincing story-telling quality.

After the pictures were finished Ellen and my wife collaborated on the text. Here once again the child supplied the ideas, in order that captions and pictures should retain the same quality. Naturally, it was necessary to edit, somewhat, since the child often wandered too far from the original picture story.

Each picture was accompanied by a section of text that described the action and moved the story a little further along. Eventually we completed the text as shown below, each page corresponding to one of the pictures illustrating this article.

Page 1: Once upon a time there was a little girl named Ellen, who lived in a little house on a hill. Ellen's mother and father were very fond of her, but Ellen was not happy. She had no sisters or brothers, she had no puppy or kitten, she had no playmates at all. The only friend she had was an old rag doll. Ellen was very lonely.

Page 2: One day as Ellen sat in the tall grass on the hill with her rag doll for company, a rustle softly sounded nearby, and turning slightly, Ellen saw before her, perched on a log, a tiny brown bunny with bright, black eyes. He was very hard to see, for his color blended with the leaves and the log, and at first she could not believe her eyes.

Page 3: The rabbit, for all he was so little, seemed not at all afraid. Indeed, he seemed quite friendly; and after a minute Ellen gently picked him up and cuddled him.

"Oh. I am so glad that you are here, Little Rabbit," she said happily. "Will you be my playmate? We will have such good times together."

"Yes," said the little brown rabbit, but he was so quiet that Ellen thought surely something must be wrong.

Page 4: "Why are you so sad, Little Rabbit?" she asked kindly.

"It's nothing," said the bunny. "Only, I am so very small and ugly that no one has ever wanted me before. You are very kind." Tears ran down his furry brown cheeks.

"Dear little bunny, please don't cry," said Ellen. She carried him into the house and gently dried his eyes with a clean handker-

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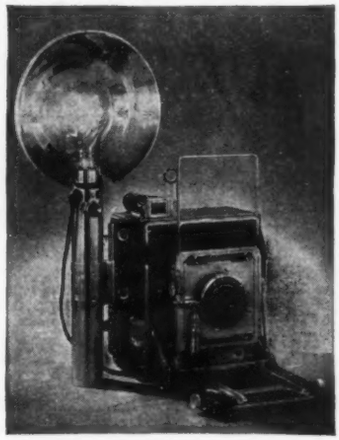

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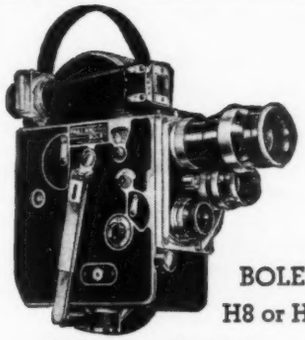

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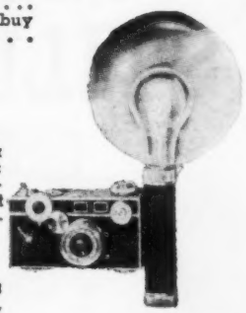

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chief. Then she said to the little bunny.

Page 5: "If nobody has ever wanted you before, you must be very hungry. Such a tiny rabbit could not find much for himself to eat."

And when the little rabbit agreed, Ellen put on a big apron to cover her pretty pinafore and proceeded to cook a mess of porridge for her new friend. The bunny watched with interest and even sat beside the kettle on a cool part of the stove while it was cooking.

Page 6: It was a wonderful porridge. Never had there been another like it. Not even Ellen and the rabbit were sure what went into it, for everything they could think of that was good was used; sugar and orange juice and vanilla flavoring and chocolate and ice cream and sweet milk and many, many other things. When it was all done and cool enough to eat, Ellen set it on a low table near the sofa, and started to feed the tiny rabbit from a silver spoon.

It was very good. The little brown rabbit was so hungry, and the porridge was so good, that before he knew it, he had eaten a whole spoonful. And that was a very great deal for him, because he was such a tiny rabbit.

"I feel very comfortable," he said. "The porridge is extremely good. But I feel so odd —something has happened to me."

Page 7: And something had indeed happened to him. The magic porridge had turned him into a beautiful, big, white, fluffy Easter rabbit, right there in Ellen's lap.

Ellen and the bunny were never unhappy or lonely again.

Once the material was completed, we mounted the pictures on heavy paper and typed the illustrating text on separate pieces of paper carefully arranged so that text and picture faced each other, put them all in a folder, punched holes through the whole thing, and bound it with a piece of yarn. Finally we drew up the cover and pasted it on the front of the folder.

On Ellen's birthday she received the book. She was more thrilled than would have been the case with an expensive gift, and the drain on our savings account was quite negligible. This is a present she will not forget. As the years go by she will not only continue to cherish it, but will also have a record of her early childhood in the form of an interesting picture story.

This is the sort of thing that anyone can do with children, their pets, and their toys. The important steps are: 1) having the confidence and cooperation of the child; 2) planning the story completely before starting; 3) planning each separate picture; and 4) obtaining the few necessary props. It is up to the photographer to capture the mood in the running story and translate it visually into a convincing picture sequence.

The result is a record of a phase in the child's life, much more expressive than the usual series of unrelated snaps. It also makes a fine gift, either for the child herself, or for her to give to various friends. And, incidentally, it's an excellent exercise in learning how to handle a picture story and may well pay for itself in dividends at a later date. Try it and see for yourself.—

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Clarus, Woll. F:2.8 ctd	116.25	87.00
Contaflex Sonnar, F:1.5	.....	348.00
Ektra F:1.9, case	.....	384.00
Ektra F:3.5, case	.....	264.00
Kardon, F:2	306.25	248.00
Kine Exakta Biotar F:2	465.00	335.00
Kine Exakta Tessar F:2.8	325.00	248.00
Kodak 35, RF F:3.5	86.58	68.00
Mercury II, F:2.7, case	82.50	38.00
Perfex "101" RF	39.99	28.00
Perfex Deluxe, F:2.8	99.00	68.00
Retina I, F:3.5	93.00	68.00
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Retina II, F:2	197.00	162.00
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Leica G, Summar F:2	.....	218.00
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Leica IIIC, Summitar F:2	448.00	298.00
Leica IIIC, Xenon F:1.5	482.00	378.00
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50mm Sonnar, F:1.5 ctd.	304.00	184.00
50mm Summar, F:2	128.00	88.00
50mm Summitar, F:2 ctd	220.00	138.00
50mm Xenon, F:1.5	265.00	178.00
73mm Hektor, F:1.9	278.00	154.00
90mm Elmar, F:4	155.40	98.00
90mm Thambar, F:2.2	218.00	184.00
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Sliding Copying Attach	44.27	35.50
Leitz Slide Proj. 300 W.	147.00	83.00
Nooky for all lenses	70.00	56.00
Leica Manual, latest	4.00	3.00

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Contax I, Tessar F:2.8	.....	$124.00
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Contax III, Sonnar F:2	.....	268.00
Contax III, Sonnar F:1.5	.....	333.00
28mm Tessar, F:8 WA	$145.00	118.00
35mm Biogon, F:2.8 WA	288.00	232.00
35mm Orthometar, F:4.5	228.00	175.00
50mm Sonnar, F:1.5	235.00	168.00
85mm Triotar, F:4	174.00	143.00
85mm Sonnar, F:2	315.00	258.00
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180mm Tele. Tess., F:6.3	238.00	124.00
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Ciroflex, F:3.5 Alphax	85.48	68.00
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Exakta B Tessar, F:2.8	.....	148.00
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Ikoflex I, Zeiss F:3.5, case	126.00	98.00
Ikoflex III, Tessar F:2.8	.....	255.00
Kodak Reflex, F:3.5, case	137.92	106.00
Korelle II, Tessar F:2.8	.....	168.00
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Plaubel Makina IIS, F:2.9	.....	255.00
Super Ikonta A, Tess. 3.5	185.00	145.00
Super Ikonta B, Tess. 2.8	264.00	196.00
Super Ikonta Bx, F:2.8	330.00	238.00
Super Ikonta C, Tess 4.5 RF	.....	124.00
Monte Carlo, F:3.5	63.75	47.50
Zeiss Ikonta B, F:4.5	81.90	60.00
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4x5 B&J Press, F:4.7, RF, Gun	234.00	182.00
4x5 B&J Press, F:4.5	118.00	89.00
9x12cm Linhof Technika, F:4.5 Tessar RF, Acc	.....	368.00
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4x5 or 5x7 Kalart	58.00	39.00
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5x7 or 4x5 Zeiss Jewel Acc.	.....	89.50
5x7 Graflex View	89.50	63.00
Meridian 4x5 F:4.7 Ektar, RF, Gun	369.50	287.00

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8mm CAMERAS

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Bolex L-8, F:2.8	139.48	106.00
B&H Sportster, F:2.5	102.61	84.00
Keystone K-8, F:2.5	48.00	38.00
Keystone K 22, F:2.5	67.50	.....
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Revere 99 Turret, F:2.8	110.00	72.00
Revere Magazine, F:2.8	127.50	.....
Revere Mag. Turret, F:2.8	152.50	.....
Perfex Magazine, F:2.5	99.50	65.00
Zeiss Movikon 8 Son. F:2	.....	168.00

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Ampro 8, w/case	$168.00	$132.00
B&H Filmo Master 400	187.50	139.00
DeJur 1000 Cordomatic	159.50	126.00
DeJur 750	139.50	108.00
Keystone R8, 500 Watt	74.50	56.00
Keystone K108	138.50	97.00
Revere Deluxe	120.00	94.00
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Bolex H16, F:1.5	343.00	242.00
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Cinklox, F:2.5 coated	76.15	49.50
Keystone A7, F:2.5 ctd	74.50	56.00
Revere Magazine, F:2.5	127.50	.....
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CAMERAS WANTED
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Ampro, Imperial	276.00	198.00
Craig Master Outfit	71.50	54.00
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Ampro Premier 20	$540.00	$435.00
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Golde 35mm Proj., case	64.66	52.00
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SVE Model AAA, w/case	80.00	58.00
Camera Ident. Holder	FREE	.....
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DeJur Versatile 1, F:4.5	118.65	93.00
DeJur Versatile II, F:4.5	99.00	79.00
Federal 312, w/lens	53.00	.....
Federal 269, F:6.3	39.50	.....
Federal 450, F:4.5	112.50	89.00
Federal 250, F:4.5	89.00	56.00
4x5 DeJur Prof. F:4.5	162.25	133.00
Solar 4x5 Comet, F:4.5	189.00	128.00
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Solar 2x2	84.59	68.00
Aurlomega E3	379.17	.....

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5¼" F:6.3 Rodenstock Vario	11.00
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5¼" F:4.5 Optar Graphex	64.00
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6½" Ilex F:4.5 Syncro shutter	86.00
7½" Ilex F:4.5 Syncro shutter	104.00
8½" Ilex F:4.5 Syncro shutter	122.00
8¼" Xenar F:4.5 coated cpd.	168.00
12" Ilex F:4.5 Acme shutter	148.00
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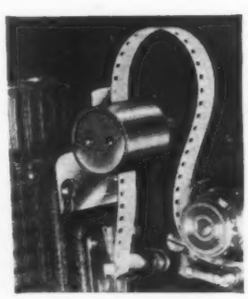

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Cavern Photography

(*Continued from page* 87)

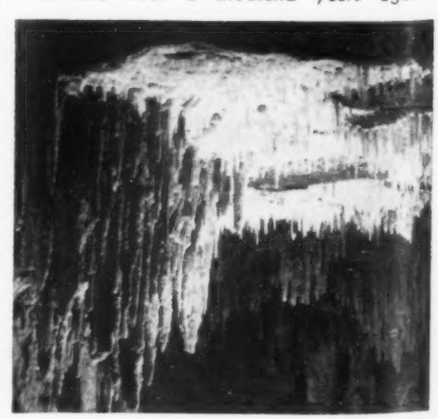
Cavern Photography is TIME photography will get pictures in caves no matter what kind of light is available. Some of my cave photographs of Mammoth Cave, Kentucky, which have appeared in *Life* magazine were made

This formation in Wisconsin's Cave of The Mounds is called Castle Point, and it juts into the waters of Long Pond.

with the light from a gasoline lantern. On exploring trips back into the deepest sections of the recently discovered Cave of the Mounds where I had to work in cramped, sitting positions, the same gasoline lantern made it possible to bring back pictures of rare formations of considerable scientific interest.

Cavern photography should appeal to the real artist who has patience and wants to catch the ageless beauty of the subterranean fairylands. But just as cave formations have required time in terms of thousands of years to develop, so the photography of those features will require time in minutes to register their spirit of mystery.

Known as the Crystal Ceiling, this is a second crop of stalactites; first crop fell to the floor a thousand years ago.



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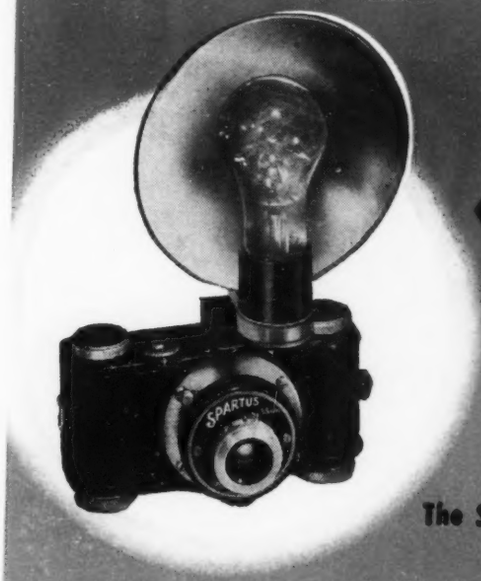

The SPARTUS "35 F"

SYNCHRONIZED FOR FLASH • BUILT-IN FILTER

f7.7 achromat lens. Focusing mount. 3 lens openings: f16, f11, f7.7. Daylight loading 35 mm. cartridges. Built-in tripod socket. Automatic exposure counter.

FOR COLOR OR BLACK-AND-WHITE

$14.95 tax included *Flash Attachment $4.50 Additional*

Custom-Built Carrying Case $3.50

The SPARTUS "35" $12.50 tax included

Finest low priced 35 mm camera. (Not illustrated)

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A beautiful inexpensive folding camera. Takes 8 pictures full size 1 5/8 x 2 1/2 on standard No. 127 film. Opens and closes with ease. Snapshot or time exposure. Attractive plastic case.

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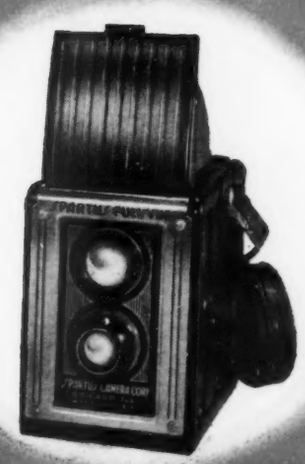
Custom-Built Carrying Case $3.00



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★ ***Separate prizes for black-and-white, and color prints or transparencies.***

★ ***Special monthly awards in both the black-and-white and the color divisions, to be announced in the August, September, October, and November 1948 issues.***

★ ***No limit on the number of entries.***

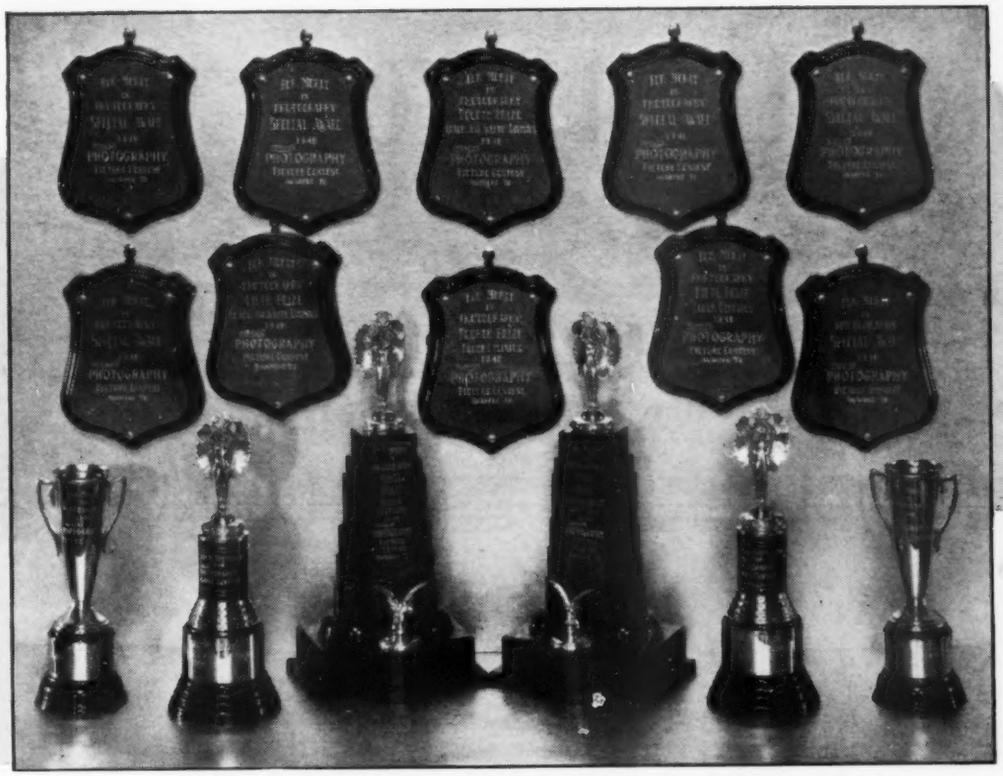
★ ***Grand prize winners will be announced in the March, 1949 issue.***

★ ***Grand Opening Exhibitions of prize-winning pictures held simultaneously in New York, Chicago, Cleveland, Philadelphia, Los Angeles.***

★ ***Five traveling exhibits for showings in principal cities of the world.***

FINAL CLOSING DATE: OCTOBER 1, 1948

BIGGEST PHOTO CONTEST



Equivalent to the famous "Oscars" awarded in the movie industry, these gleaming trophies and plaques will go to the top winners in the Black-and-White and Color Classes of the 1948 POPULAR PHOTOGRAPHY Photo Contest.

648 PRIZES*

	Black and White		Color		Total	
1st,	U.S. Savings Bond .... plus Trophy	$5,000	1st, U.S. Savings Bond .... plus Trophy	$5,000	$10,000	
2nd,	U.S. Savings Bond .... plus Trophy	$2,500	2nd, U.S. Savings Bond .... plus Trophy	$2,500	5,000	
3rd,	U.S. Savings Bond .... plus Trophy	$1,000	3rd, U.S. Savings Bond .... plus Trophy	$1,000	2,000	
4th,	U.S. Savings Bond .... plus Plaque	$500	4th, U.S. Savings Bond .... plus Plaque	$500	1,000	
5th,	U.S. Savings Bond .... plus Plaque	$250	5th, U.S. Savings Bond .... plus Plaque	$250	500	
100	Prizes, U.S. Savings Bonds, each.....	$100	100 Prizes, U.S. Savings Bonds, each.....	$100	20,000	
150	Prizes, U.S. Savings Bonds, each.....	$50			7,500	
288	Prizes, U.S. Savings Bonds, each.....	$25			7,200	$53,200

24 AWARDS*

Six additional awards will be given in each of four months of the contest as follows:

	Black and White		Color		
1st,	U.S. Savings Bond .... plus Plaque	$500	1st, U.S. Savings Bond .... plus Plaque	$500	$ 1,000
2nd,	U.S. Savings Bond	$250	2nd, U.S. Savings Bond	$250	500
3rd,	U.S. Savings Bond	$100	3rd, U.S. Savings Bond	$100	200
					$1,700

each month for four months = 6,800

672 PRIZES AND AWARDS TOTALING $60,000

SEE PAGE 153 FOR RULES AND ENTRY BLANK

*Values given are maturity values of the bonds. Bonds will be delivered in denominations requested by prize winners. Each prize will be accompanied by a certificate of award suitable for framing. This certificate is printed on fine parchment stock, and will bear the hand lettered name of the winner.

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Natco* at $298.50

16mm. sound projector at this amazingly low price!
(with silent speed)

HERE'S PROOF! AMAZING ACTUAL TESTS

DROPPED 18 INCHES ... STILL PERFORMS PERFECTLY!

"The new Natco 3030 operated satisfactorily after being dropped 10 times from a height of 18 inches on a concrete floor."

R.W. HUNT COMPANY
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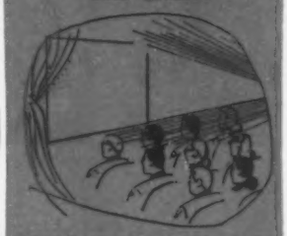

"In my opinion the new Natco 3030 comes nearest to approaching theatre-like quality."

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Chief Sound Engineer
Chicago District
Warner Bros. Theatre Circuit

SAME FILM RUN 5000 TIMES AND STILL GOOD!

"No appreciable loss of quality in the image and the film was not damaged in any way after being run 5000 times on the new Natco 3030."

R.W. HUNT COMPANY
Testing Laboratory

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Prominent educators find the new Natco 3030 so simple it can be operated by most any child.

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here's what people who use projectors most have to say about Natco

"Congratulations on the new Natco! It is just what we need. As you know, we serve roadshow operators. They give projectors heavier usage than any other industry. Each operator averages 300 to 600 performances a year. Their machines must withstand the wear and tear of continuous usage and travel from town to town. And since we rent films, we prefer the projector on which they last the longest. Natco best meets our heavy requirements. Ship us 350 when possible."

Saylor E. Haynes
Pres. Colonial Films, Atlanta

Natco*
WORLD'S FINEST
16mm. professional sound film projector

here's why Natco is first in 16mm. projection

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Film Your Own Screen Story

Write a simple script, then enlist the aid of your town's amateur stage players--to act it out

By
REGINALD McMAHON

WESTERN national parks, the New England coast, and many a filmer's wife and children are familiar subjects to amateur cinema club audiences. One gets the impression that ninety-nine percent of amateur movies are of either the family, or the vacation trip. Enjoyment of such pictures is limited to the filmer himself.

Audiences, especially contest judges, seldom are delighted with endless reels of baby and scenic panoramas. Why not, then, try a movie field too often neglected by the amateur—the photoplay. You will find that creating a story instead of recording personal activities is not only more satisfying to yourself, but to those who view your films.

For the amateur's initial effort, it is suggested actors be drafted from among his friends and that an original screenplay be written, keeping the story simple of plot. This will enable the filmer to write a scenario within his means. Limitations of photographic equipment, availability of locations, and the capability of your actors should all be considered when writing the scenario. Obviously, it would be foolish to plan elaborate special photographic effects without sufficient equipment, or to write into the script dramatic scenes that would require experienced actors.

A script is a necessity for photoplay making. First plan on paper what is to go on film. Your continuity will then be figured out before actual shooting. Smooth continuity is a sore point in many amateur movies. When a scene changes from a long shot to a medium shot (for example) your actors' positions cannot magically change also. Careful handling of continuity cannot be emphasized too strongly. Remember actors' motions must progress logically or the effect will not only be "amateurish" but will appear ludicrous to an audience. An excellent idea, used by many filmers, is to make a sketch of each scene, giving explicit directorial and camera directions. Sketches of scenes not only avoid confused continuity but provide the script writer with an advance "preview" of what his picture will look like in completed form.

Keep in mind that dialogue in your movie means subtitles. Audiences of today are not accustomed to titles. They interrupt the flow

(*Continued on page* 134)

Even costume pictures need not be outside the scope of amature groups. Adventure Pictures of Passaic, N.J., procured ten gallon hats and authentic-looking toy pistols (above) and produced the horse opera, "The Black Rider," using outdoor locations.

Commonplace locations such as this simplified the shooting of Adventure Pictures teen-age movie, "Miss Sherlock."

A rock quarry was the setting for many "Black Rider" scenes. Cameraman John Maluda awaits director's word to shoot.

Rice bouncing off the heads of the bride and groom is a candid shot that will add punch to your wedding movies. Set up camera at vantage point outside the church.

WEDDING MOVIES

By HARRIS B. TUTTLE

A film story of the event will bring satisfaction to you and lifelong memories to the happy couple

DURING the past 25 years I've made a great many movies of the weddings of family and friends, and only one of these weddings ended in a divorce. As a result of this experience, I believe that wedding movies help to keep families united; for after a little family squabble all one has to do is get out the wedding movies and review the events of that day of promises, and the air is soon cleared. As one couple put it, it's like taking the vows all over again.

In addition to this important application, movie records of a marriage should be the number one reel in the home library of family events. In my opinion it is the most valuable present a young couple can receive as a wedding gift.

Wedding record films are relatively easy to make, and one can make a picture of practically any desired length. The simple home wedding can be filmed in from one to four rolls of film. The more elaborate church wedding and reception may require as much as eight rolls of film. Regardless of the film length, every foot of it will become more precious as the years roll by.

The details associated with a wedding provide natural continuity, so that actually a wedding film becomes a factual movie record. It is possible, however, to start your movie record as far as you like in advance of the wedding and carry on afterward to any desired point.

The movie may start with the bride leaving for, or arriving at, the church. The next scenes may show the bride and her attendants in the vestibule of the church. The next scene may show the bride starting down the aisle.

Most persons like to make scenes of the actual ceremony. This is a little more difficult to do, but it can be done. When cameras equipped with $f/1.9$ lenses are used, and when a fast panchromatic film is employed in the camera, it usually is possible to obtain a satisfactory exposure inside the average church. Of course, a lot depends on the following factors: the intensity of the light outside (whether sunny, bright, cloudy, or dull); whether the church is built in a north-south or east-west direction; the number of windows in the church; whether the windows are shaded by trees or tall buildings; whether the windows are stained-glass or clear; and the height and color of the church walls and ceiling.

Thus it can be seen that in a church having light walls and ceiling, clear windows, no trees outside, facing the south, and on a sunny day, the exposure on a film the speed of Super-XX Pan might be $f/4$ or $f/5.6$ at 16 frames a second. On the other hand, in a church having dark walls and ceiling, stained-glass windows, trees outside, and facing the east or west, the pictures might be underexposed at $f/1.9$. Due to these varying conditions, it often is impossible to make pictures in a church, particularly when the camera is equipped with an $f/3.5$ lens. It always is advisable to make an exposure test in advance whenever possible. Exposure meters or exposure tables may not be reliable under such circumstances.

I believe it is not advisable to use supplementary illumination in a church during the wedding ceremony. I tried it once and it created the air of a Hollywood movie set. (This happened at the one wedding which ended in divorce, so now I am superstitious.) The use of lights near the altar seemed to create the air of a spectacle around an otherwise solemn occasion.

Footage exposed during the ceremony should be made from the rear of the church and from a slight elevation if possible.

The next scenes after the ceremony may be made from the vestibule—of the bridal party coming back up the aisle to the rear of the church. Sometimes a receiving line is

Group shots, such as this one showing a flower girl offering the bride a whiff of her corsage, add pleasing informality.

formed here to provide an opportunity for friends and acquaintances to offer congratulations. This provides an excellent opportunity to make pictures.

The next scenes may be of the bridal party leaving the church, the throwing of confetti and rice, and of the cars driving away. Be sure to make a shot of the "Just Married" sign on the bridal car.

The camera may now follow to where the reception is held—here scenes of the family and friends may be recorded. Semi-close-ups and close-ups of the bridal party and immediate families are advisable. Then, of course, the bride's table can be filmed, and close-ups of the bride and groom cutting the wedding cake.

The final scenes may be of the bride throwing her bouquet and the young couple leaving on their honeymoon.

If the reception is held in the afternoon, many of the scenes can be made outdoors in sunlight. If it is held at night, artificial illumination must be employed.

A sequence of scenes, as outlined above, may require anywhere from two to four rolls of film, depending, of course, on the size of the wedding and the number of close-ups made.

If the bride or groom does not have a movie camera, perhaps you will loan them yours to make a movie record while they are on their honeymoon.

In making a long-version movie record, the film can start with a close-up title of the newspaper item announcing the coming marriage. The preliminary sequence of scenes can show the addressing of invitations, making arrangements with the clergy, the bride selecting her wedding gown; and shots made at the rehearsal are always funny later. A scene at the jewelers selecting the wedding ring and gifts for the best man and ushers might be made; and a few scenes of one of the showers for the bride or stag parties for the groom might make an interesting sequence.

The filming of all of the bridal gifts can wait until the bride has left on her honeymoon, and this can be done indoors with artificial light at your convenience and leisure. This consists primarily of a series of close-ups of all the gifts arranged on card tables or other suitable supports.

On the wedding day, the continuity is almost automatic. You can enlarge upon this as much as you want to, because often many humorous things happen at the last moment. For example, when my daughter was married, they tried to put the bridal gown over her head without taking the clothes hanger out. They almost tore the dress before they found that the hanger was still inside.

Pictures might also be made of the groom trying to tie his tie or looking for a collar button under the dresser. These humorous scenes could be made several days in advance of the wedding.

(*Continued on page* 180)

Show the bride and groom getting into their car. Little film splicing should be necessary later since events occur in logical order and provide natural continuity throughout.

Examination of the wedding presents is a scene you'll want to include. Since this usually is done indoors, you'll need floodlights—set up well ahead of time.

Cutting the wedding cake is an established ritual, and one the couple will want to see over and over in later years. Choose your background as carefully as possible. Again, you'll need some artificial illumination . . . so prepare your lighting in advance.

Tossing the bride's bouquet to the bridesmaids is a traditional custom—be sure to include it. Choose your camera viewpoint for best composition. You must be agile on your feet and adept with your camera at a wedding or you may miss some of the best shots.

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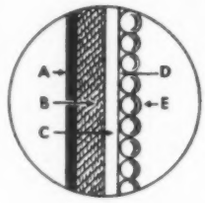

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LET'S SEE. 2 reels, 17 minutes, 16 mm sound. Rental $3; sale price on application. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N.Y.; Chicago Office, 360 North Michigan Avenue, Chicago 1, Ill.

The lens is an accessory to the human eye, and the science of making lenses has produced the optical industry. This film shows the painstaking skill needed to melt, mold, and polish lenses so accurately that they come within one-millionth of an inch of specifications.

* * *

JOHNNY FRENCHMAN. 11 reels, 16 mm sound. Rental $17.50. United World Films, Inc., 445 Park Avenue, New York 22, N.Y.

When the recurrent bitter rivalry between Cornish and Breton small-boat fishermen reaches its climax in the conflict between two of the opposing young men for the

love of a pretty English girl, ancient grievances explode. The picture is rich in authentic details about the fisherfolk who live on opposite sides of the English Channel, with fascinating scenes of their poaching, wrestling competitions, religious observances and romantic superstition.

* * *

THE THREE A'S. 2 reels, 20 minutes, 16 mm sound. Rental $2; sale price on application. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N.Y.; Chicago office, 360 North Michigan Avenue, Chicago 1, Ill.

Age, Ability and Aptitude—the Three A's—are carefully considered by teachers in England's modern schools, to ensure that each student receives the education most suited to his needs. Made for the British Ministry of Education, this film shows how the modern schools coordinate classroom studies with practical experience, so that the children learn to apply their knowledge to the demands of everyday life.

* * *

EARLY START. 8 mm, 16 mm sound. Rental $2.50; sale $40. International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill.

A new film on boys' and girls' farm club work in Canada. It touches on all kinds of farm clubs and then follows Everett, member of a dairy club, through the summer as he looks after his calf and gets her ready for the fair. The importance of keeping records is stressed, fine points of judging are demonstrated, and the cooperation of the county agent shown.

* * *

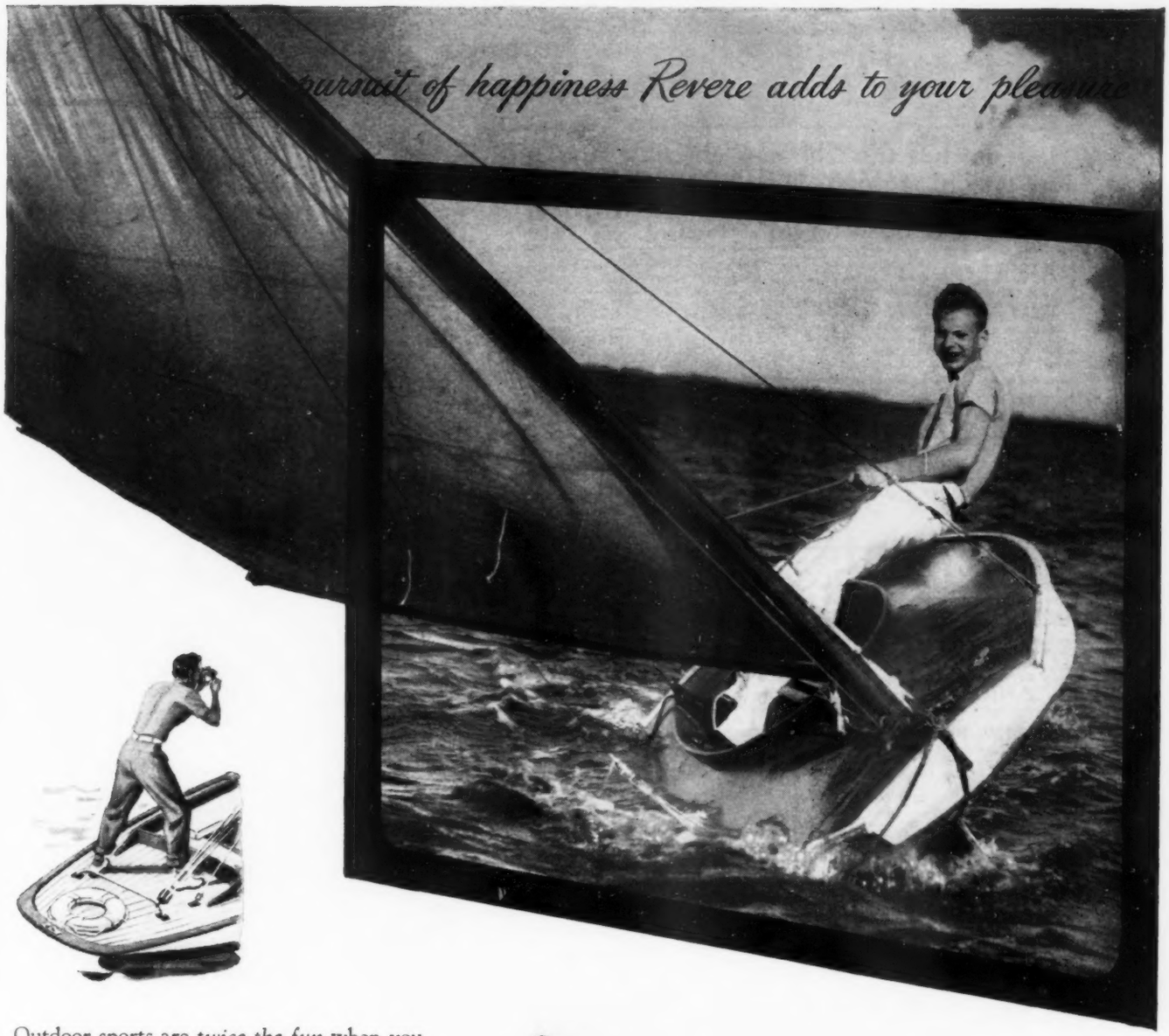
CERTIFIED FOR SEED. 19 minutes, 16 mm sound. Rental $2.50; sale $40. International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill.

A detailed film on the growing of potatoes from planting to shipping. Cutting and disinfection of seed, preparation of soil and use of fertilizer, crop rotation, cultivation, spraying and dusting, digging, storing, grading, and packing are treated. Scientific research on potatoes and the work of the seed certification service are emphasized.

* * *

THE CUMBERLAND STORY. 5 reels, 46 minutes, 16 mm sound. Rental $5; sale price on application. British Information Services, New York office, 30 Rockefeller Plaza, New York 20, N.Y.; Chicago office, 360 North Michigan Avenue, Chicago 1, Ill.

This is the true story of a Cumberland coalfield. James Nimmo, a mining engineer, is appointed general manager of a group of collieries along the sea coast in Cumberland—one of the oldest, most backward mining areas in



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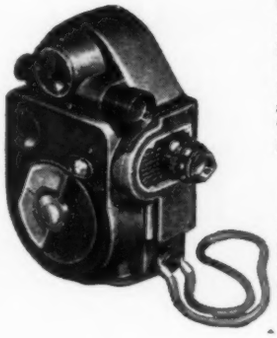

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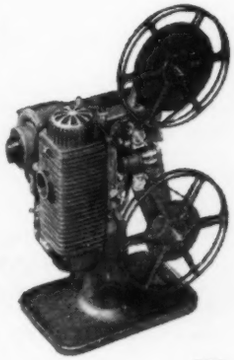

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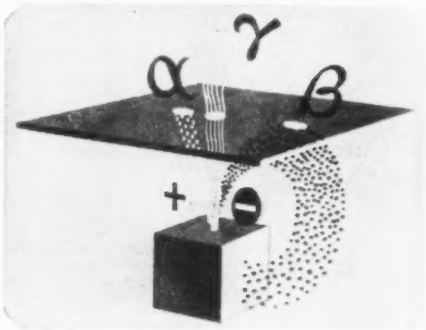
the country. While inspecting his fields, he discovers an old seam deserted since the days of John Buddle and his experiments with under-sea mining. The story of Buddle is unfolded, and with it the hope of rediscovering and reworking the seaward area. How Nimmo goes about obtaining the cooperation and confidence of the men in an experiment already classified as failure—how modern machinery and techniques are employed to produce the maximum output—how the fear of the future is removed from the coal miner's heart—that is the story of this film.

• • •

ATOMIC PHYSICS. 90 minutes, 16 mm sound. Rental $100; sale $400. United World Films, Inc., 445 Park Avenue, New York 22, N.Y.

An authoritative film that traces 140 years of history and development of our knowledge and use of atomic energy from the theory first proposed in 1808 by John Dalton, through the cumulative discoveries by many



scientists in many lands, culminating in the application of uranium fission in the atom bomb and its great promise of peaceful services. The film includes dramatic reenactment, animated diagram, and actual photography, including "personal appearances" by Albert Einstein, Lord Rutherford, and other world-famed scientists. While this British-made film was produced mainly for college use, it has proved of exciting interest to all science-minded adults and to high school students.

• • •

ENGLISH INNS. 8 minutes, 16 mm sound. Rental $1.50; sale $22.50. International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Ill.

This film provides visualization for English literature classes. Opening with a screen quotation from Samuel Johnson, the camera then takes the audience into a village where an English Inn stands nearby a rectory and people's homes. The inn is shown as a cultural meeting place, a "stage" for strolling players, and a link in transportation and communication. Much history has been made within its walls, and its architecture provides an interesting record of the past.

• • •

MAMMALS OF THE COUNTRYSIDE. 1 reel, 16 mm sound. Black and white $45; color $90. Coronet Instructional Films, Coronet Building, Chicago 1, Ill.

Some countryside mammals are the farmer's enemies; some are his friends. Some eat his valuable crops; others kill harmful animals, build dams that help prevent floods, and eat destructive insects. Here students see the habits and characteristics of these countryside mammals—beaver, fox, mink, skunk, opossum, coon, etc.—in unique natural-action shots that identify the animals as friends or enemies of man.

• • •

ONE MATCH CAN DO IT. 10 minutes, 16 mm sound. Available for bookings without cost through Film Library, National Board of Fire Underwriters, Bureau of Communications Research, 12 East 44th Street, New York 17, N.Y.

"For want of a shoe an army was lost." A camper's match starts last year's dead leaves burning. The leaves ignite the brush. The trees burst into flame. The fire may be beaten out in a week. But it will take a decade to get a new forest going. Before the new growth gets under way, spring thaw brings the muddy river that ran along the forest edge to flood height. Held by no trees or grass roots, the soil is torn away by the rushing water. And the river leaps the bank and covers the valley. Because of a match, a town is flooded.

• • •

BRAZIL. 13 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lexington Avenue, New York 17, N.Y.

Covering more than half of the South American continent, Brazil, today still largely agricultural, is one of the world's potentially great industrial machines. Wartime development of her unexplored resources has lifted her from a tangle of over-exploited coffee and undernourished labor to the No. 1 position in South America and to major world stature. It is this new Brazil which the film reveals against a background of a picturesque

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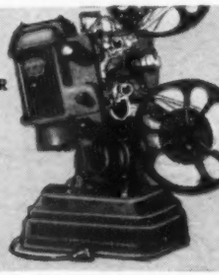

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Rio carnival and the physical grandeur of the country. Climax of the picture foreshadows the flourishing prospects for future trade between the U.S. and its big friend in South America.

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POWERS OF CONGRESS. 1 reel, 16 mm sound. Black and white $45; color $90. Coronet Instructional Films, Coronet Building, Chicago 1, Ill.

It was a nightmare—fantastic, weird, and unbelievably confusing. Mr. Williams dropped off to sleep for only a few moments to find himself confronted with a world in which Congress had been suspended and federal authority dissolved. When he awoke with a new understanding of Congressional powers and authority, he was better aware of his own responsibility in the selection of that body.

• • •

SNAKES. 1 reel, 16 mm sound. Black and white $45; color $90. Coronet Instructional Films, Coronet Building, Chicago 1, Ill.

Overcoming the idea that all snakes are dangerous, this film distinguishes the four poisonous snakes found in this country from those that are harmless. It is a specific warning against the poisonous varieties, while encouraging the study and handling of harmless snakes. It develops the life habits and adaptations of representative examples, showing their equipment for locomotion, sensation, nutrition, and self-protection.

• • •

GLIMPSES OF PICTURESQUE JAVA. 1 reel, 10 minutes, 16 mm sound. Rental $1.50. Films of the Nations, Inc., 55 West 45th Street, New York 19, N.Y.

An older travelogue through the island of Java, showing its cities, villages and inhabitants at work and at relaxation. Included is much beautiful scenery of rice fields and plantations, rice being the most important food of the entire Netherlands East Indies.

• • •

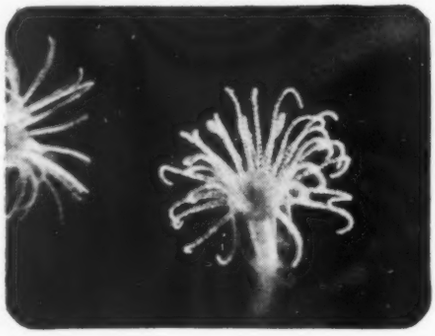
THE CLASSIC OF SKIING. 1 reel, 10 minutes, 16 mm sound. Black and White $1.25; Kodachrome $2.50. Films of the Nations, Inc., 55 West 45th Street, New York 19, N.Y.

See famed ski champions in competition at the largest annual international ski meet in the world. Commentary by Lowell Thomas. Every year about March 1st, up to 500 ski experts from many countries convene in Oslo, Norway, to compete in two strenuous cross country races. The meet is climaxed by Holmenkollen Day when more than 100,000 spectators gather to watch the exciting ski jumping competition.

• • •

LIVING JEWELS. 1 reel, 16 mm sound. Sale only, $25. Library Films Inc., 25 West 45th Street, New York 19, N.Y.

This film is one of a series of ten one-reel movies called the "Struggle To Live" series. In this particular movie is shown living in the perpetual motion of the surf innumerable creatures that withstand the angry forces of the rolling water. Some are extended like beautiful flowers in bloom, others are folded in upon themselves presenting a less attractive exterior. When seen through the microscopic lens they present a delicate beauty that belies their voracious nature—for many sea-anemone entrap and eat their victims alive.



• • •

THE NEW SOUTH. 17 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lexington Avenue, New York 17, N.Y.

Our Southern states are unique among the sections of the U.S., both in economy and culture. Traditionally agricultural, long dependent upon a slave-holding economy, the South found itself almost ruined and poverty-stricken at the close of the war between the states. With new experiments and developments in agriculture, mining, and even industry, and aided by the recent war-time boom all over this country, the Southern States are now working harder than ever to regain their rightful economic and social level, the film shows.

• • •

CHAMPIONS AT THE WHEEL. 17 minutes, 16 mm sound, color. Available without charge for specific showings from Aetna Life Affiliated Companies, Hartford 15, Conn.

This film is a truck fleet safety film, designed to correct the faulty driving habits of professional drivers.

• • •

SAFETY AHOY. 15 minutes, 16 mm sound, color. Available without charge for specific showings from Aetna Life Affiliated Companies, Hartford 15, Conn.

This film covers the subject of boating safety and gives many helpful suggestions for the handling of small craft.

• • •

DOUBTFUL DOLLARS. 17 minutes, 16 mm sound, color. Available without charge for specific showings from Aetna Life Affiliated Companies, Hartford 15, Conn.

This film, made in cooperation with the Secret Service, dramatically shows how the passers of counterfeit money operate and how to guard against them. It shows good and counterfeit money in full color.

• • •

STATE POLICE. 60 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

State police break up a gang of racketeers who have taken over a small mining town. The stars are William Lundigan, Constance Moore, and John King.

• • •

SWEDEN. 14 minutes, 16 mm sound. The March of Time, Forum Edition, 369 Lesington Avenue, New York 17, N.Y.

Thankful for 130 years of unbroken peace, and convinced that their entry as a belligerent would serve no useful purpose, the Swedish people were determined to maintain neutrality in World War II. Like the other European non-belligerent countries, Sweden had its share of refugees, secret agents, foreign correspondents, food and fuel rationing, together with the ever-present dread of invasion by either the Axis powers or the Allies. Sweden's paradoxical and unique balance of monarchy,

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"IT'S THE SAME OLD SHILLELAGH"
"I'LL TAKE YOU HOME AGAIN KATHLEEN"
"TOO RA LOO RA LOO RAL"

"SING AND BE HAPPY"
"I'LL BE WALKING WITH MY HONEY"
"I NEVER KNEW" • I'LL SEE YOU IN MY DREAMS"

"LET'S SING A COLLEGE SONG"
"PERUNA" • "NOTRE DAME VICTORY SONG"
"RAMBLING WRECK FROM GEORGIA TECH"
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"THE SINGING BARBERS"
"BY THE LIGHT OF THE SILVERY MOON"
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• • •

SWAMPLAND. 1 reel, 16 mm sound. Sale only, $25. Library Films Inc., 25 West 45th Street, New York 19, N.Y.

One film of ten comprising a series entitled "Struggle To Live." This one deals with a study of wild animal life

found in various swampland districts of the United States. It reveals the viciousness and beauty of a primitive nature that rivals the deepest jungles of far-off lands.

• • •

RHYTHM OF AFRICA. 1½ reels, 15 minutes, 16 mm sound. A.F. Films, Inc., 1600 Broadway, New York 19, N.Y.

This film, depicting the culture of the Chad in French Equatorial Africa, shows the arts, handicrafts, and exciting traditional ceremonial dances never before screened. Rarely heard music recorded on the scene is another interesting feature. The film was conceived by Jean Cocteau—commentary was written by Langston Hughes and narrated by Kenneth Spencer.

• • •

PEOPLE OF THE CHAD. 1 reel, 10 minutes, 16 mm sound. A.F. Films, Inc., 1600 Broadway, New York 19, N.Y.

A film record of native life in the interior of French Equatorial Africa. Inhabitants work the natural resources of the region in primitive fashion due to lack of transportation to and from port cities, and the tremendous potential of this area remains practically untapped. Despite difficulties, 20th century influences have penetrated into the Chad.

• • •

MR. DYNAMITE. 63 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

A star baseball player solves a murder and breaks up a spy ring in a fast-moving comedy melodrama. The cast includes Lloyd Nolan, Irene Hervey, Ann Gillis, and J. Carroll Naish.

• • •

MOONLIGHT IN HAWAII. 60 minutes, 16 mm sound. Cosmopolitan Films, 3248 Gratiot Avenue, Detroit 7, Michigan.

Lots of laughs when a singer becomes a tourist guide in Hawaii and his whole band stows away to join him. The players are Johnny Downes, Jane Frazee, Leon Errol and Mischa Auer.

• • •

INDIA'S PRIZE CATTLE. 1 reel, 10 minutes, 16 mm sound. Rental $1.25. Films of the Nations, Inc., 55 West 45th Street, New York 19, N.Y.

India's cattle constitute a large portion of her national wealth, and the centuries have seen the evolution of many famous breeds. This picture is a record of the Annual Cattle Fair at India's Capital, Delhi, where the finest heads of cattle from over the country vie for awards. It affords glimpses of some of the best prize-stock raised in India.

• • •

THE ADVENTURES OF FRANK MERRIWELL. Serial in 12 episodes, $3 per episode. 16 mm sound. United World Films, Inc., 445 Park Avenue, New York 22, N.Y.

Most famous of boyhood story heroes, Frank Merriwell battles his way through all the exciting adventures narrated by Burt L. Standish in his well-loved books. First episode features a thrilling baseball game, won by Frank with a ninth-inning home run. In rapid succession there follows a train wreck, a kidnaping, a shipboard explosion, and an underwater struggle with a huge octopus, all motivated by a search for hidden gold.

• • •

SEWING: CHARACTERISTICS AND HANDLING OF MATERIALS. 1 reel, 16 mm sound. Young America Films, Inc., 18 East 41st Street, New York 17, N.Y.

The sixth in a series of sewing films. This series of sewing techniques films is designed for use in high

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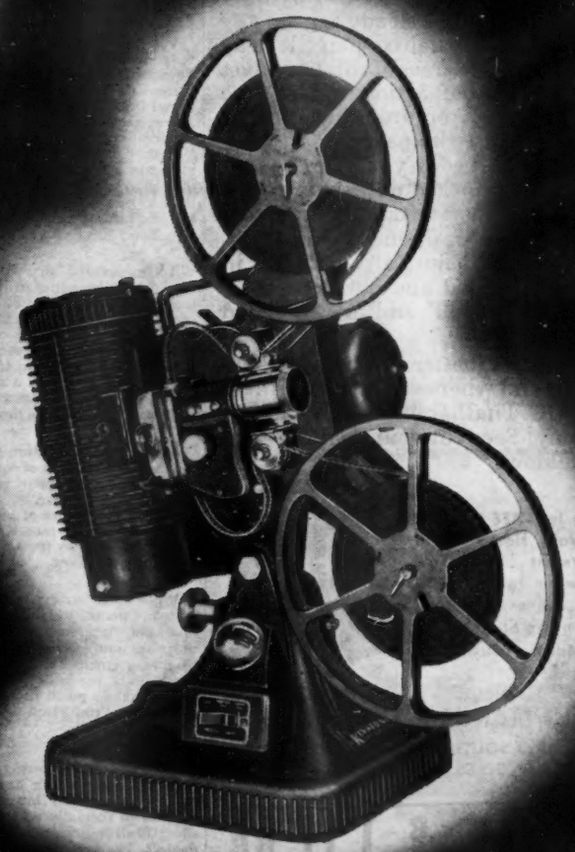

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school and college home economics classes and for women's groups engaged in this type of activity. The film discusses the how and why of selecting the appropriate fabric for use with a dress pattern, treating the particular characteristics of cotton, woolen, and synthetic fabrics. It is designed to help the dressmaker choose the type and pattern of fabric best suited to her personal needs and the garment pattern she has selected for her use.

• • •

UNDERGROUND FARMERS. 1 reel, 16 mm sound. Library Films, Inc., 25 West 45th Street, New York 19, N.Y.

A society of ants photographed in the forests of equatorial South America. The microscopic lens reveals these minute creatures in a display of industry and organization that is a wonder to behold. This film is one of the "Struggle To Live" series.

HOME MOVIE NOTES

The Film Council of America reports 61 councils in 28 states. Fifteen were organized during January, with Wyoming moving into a first place tie with Texas, each having five functioning councils. For particulars about forming such a group, write to: Film Council of America, 6 West Ontario Street, Chicago 10, Ill.

• • •

Tom Wilson and Ed MacArthur represented United World Films Inc., at a conference called by the United Parents Organization of New York City recently. Numerous other film company representatives took part in the discussion of the criteria of good movies that parents have worked out.

• • •

Every Wednesday afternoon, laboratory and supervisory staffs of Puget Sound Pulp and Timber Co., Seattle, are shown movies in the pulp mill's library. The films chosen are of a technical and informative nature.

• • •

Russel G. Riley, merchandising executive of Thompson Products, Inc., Cleveland automobile parts manufacturing company, recently purchased 20 Bell & Howell Filmosounds for use in the company's sales division.

• • •

In order to bring the importance of bread, vividly, dramatically, and clearly to homemakers and junior homemakers everywhere, the publishers of the professional home economics magazine, *What's New In Home Economics*, and the Society for Visual Education, Inc., cooperatively present in filmstrip media the story of "Bread." By using this visual presentation, new ideas methods of use and recipes including bread may be offered to home economics groups. The filmstrip "Bread" is in 35 mm black and white, with teacher's manual for $2. For information write to Society for Visual Education, Inc., 100 East Ohio Street, Chicago, Illinois.

• • •

To impress industry with the wisdom of moving to or establishing branches in the Cleveland area, the Cleveland Electric Illuminating Co., has centered its community relations around a film, "Best Location in the Nation." The film cost $70,000—and $40,000 has been spent promoting it. It has been previewed by the legislature and by the press and civic leaders and will be shown to 50,000 students and in a number of industrial establishments. The State Department has asked for a print of the picture, which was produced by the March of Time.

• • •

Nine weeks of location filming in Hawaii with one of the largest shipments of equipment ever used in the field, resulted in a complete picturization of the Hawaiian Pineapple Company by Jerry Fairbanks Productions, Hollywood. A series of pictures will be made from the 50,000 feet of 16 mm Kodachrome shot, to trace the pineapple industry from harrowing the fields to cans on the grocer's shelves.

• • •

Western Electric Company has released "Precision Measurements" in both 16 mm and 35 mm through the operating companies of the Bell System. The film demonstrates man's dependency on metrology, or the science of measurement, and ultra-precise measurements are shown to be the basis for present-day quantity manufacturing and to result in better service for the telephone subscriber. Production was by Wilding Picture Productions, Inc.

• • •

In answer to a growing demand from motion picture users for entertaining and informative films, Encyclopaedia Britannica Films is entering the home field with a series of specially adapted and edited 8 and 16 mm silent films which will be distributed by photographic dealers. The first seventeen subjects in the new program cover animal pictures for children, sports, and films of foreign lands. All seventeen of the first home EBF series are released in 8 mm versions, while six of them also are available in 16 mm silent reels. The 8 mm films will retail for $6.50 each while the cost of the 16 mm silent reels is $12.95. Further information may be obtained from the Home and Adult Department of Encyclopaedia Britannica Films, 1150 Wilmette Avenue, Wilmette, Ill.

• • •

Dr. John E. Dugan, president of the National Education Association department of secondary teachers, recently announced the first list of materials and equipment to be presented to schools and school systems cited as doing outstanding work in audio-visual education, especially at the secondary level. Dugan pointed out that a survey by the department's audio-visual committees revealed the high schools of the country as the most active in developing audio-visual methods. This interest and leadership of the nation's high school teachers in the audio-visual field is the basis of the department's activi-

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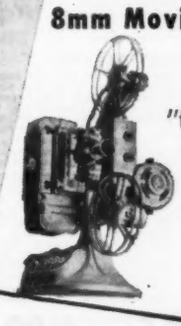

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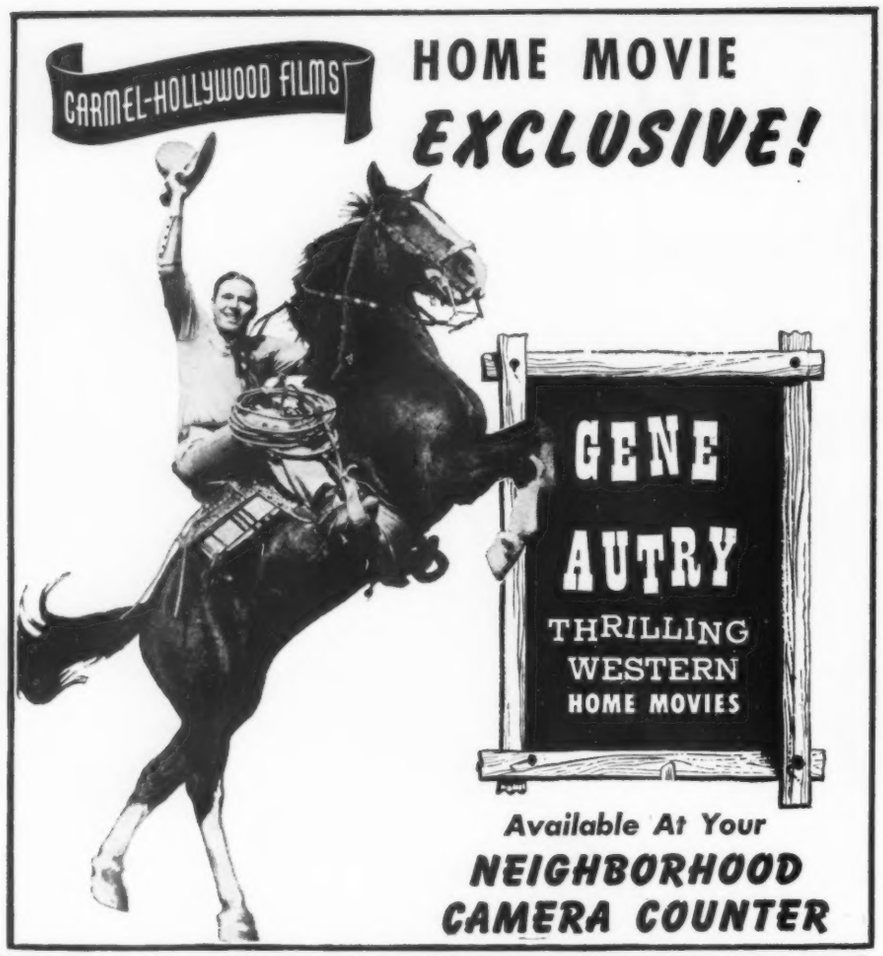

Planning a

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ties in the field, including its committee work and the sponsorship of National Audio-Visual Education Week, which will be observed this year during the week of October 25–30. It is expected that many of the schools cited for awards will be developed as demonstration centers where the newest audio-visual materials, equipment, and procedures may be seen. Committees of the N.E.A. department of secondary teachers, organized under the general chairmanship of Dr. William Lewin of Weequahic High School, Newark, N.J., are preparing reports on audio-visual methodologies, bibliographies of audio-visual materials, children criteria, audio-visual demonstration centers, audio-visual awards, audio-visual research, book-film relationships, community cooperation for children's programs, photoplay appreciation, and school for college-made materials.

* * *

Distinguished audiences from the diplomatic, military, and educational worlds marked three recent preview showings of a new 10-reel sound motion picture on "Atomic Physics," produced by the J. Arthur Rank Organization in Great Britain and distributed in 16 mm by United World Films, Inc., 445 Park Avenue, New York 22, N.Y. The first showing in the United States, at the Museum of Modern Art in New York, drew diplomatic representatives from sixteen countries.

* * *

Since March 1, 1948 the address for all Departments of the British Film Institute, with the exception of the National Film Library Loan Section and British Film Institute Film Distribution Department, has been 164, Shaftesbury Avenue, London, W.C. 2, England. The National Film Library loan section and British Film Institute distribution department and the viewing theater will remain at 4, Great Russell Street, London, W.C. 1, England.

* * *

Ampro Corporation, 2835 North Western Avenue, Chicago 18, Illinois, have issued a booklet entitled, "The Amazing Story of 16 mm Sound Motion Pictures," that tells how sound movies are made; how the illusion of motion is created; how sound is recorded on film; how sound is reproduced from film; and how sound pictures are reproduced by projector. The booklet contains charts and diagrams to make the various processes more easily understood.

* * *

Gerald Hirschfeld, cameraman on the War Department film, "Shades Of Gray," will direct an advanced class in camera technique at the New Institute for Film, 29 Flatbush Avenue, Brooklyn 17, N.Y. The class will work from an original script, and will be afforded many opportunities for trick effects, as well as for professional shooting problems.

* * *

A new series of slidefilms on "The Human Body" has been released by Encyclopaedia Britannica Films, Inc., Wilmette, Illinois. Each of the eight slidefilms has been adapted from EBF Human Biology classroom motion pictures of the same titles and each is designed to be used with, or separately from, the motion picture. Each filmstrip is a self-contained teaching unit planned to stimulate active class discussion as the pictures are shown. Review questions and suggested projects appear at the end of each filmstrip. Individual titles are: The Heart and Circulation; Digestion of Foods; Foods and Nutrition; The Eyes and Their Care; The Teeth; Care of the Feet; Body Defenses Against Disease; and Reproduction Among Mammals. Individual slidefilms are $3; sale price for complete series of 8 is $21.60.

* * *

After six months of screening outstanding documentary and experimental films before enthusiastic audiences at New York's Provincetown Playhouse, Cinema 16 is launching the Cinema 16 Film Society which will present to members films that cannot be shown publicly. Commercial and censorship regulations restrict the public showing of certain films. The Cinema 16 Film Society, performing before private membership audiences, is not subject to such restriction. Regular membership ($10.00) covers attendance at a minimum of 8 closed performances, lectures, and premieres. Among the films to be presented are Pavlov-Pudovkin's "Mechanics Of The Brain"; the late Moholy-Nagy's "Black, White and Gray"; Paul Rotha's "Land of Promise"; Salvador Dali's "Un Chien Andalou"; Julian Huxley's scientific films; Flaherty's "Nanook"; and Weegee's first film, "Weegee's New York." Information on memberships may be obtained by writing to Cinema 16, 59 Park Avenue, New York 16, N.Y.

* * *

Popular Science Publishing Company, audio-visual division, 353 Fourth Avenue, New York, has released two new Teach-O-Filmstrips—"How to Use an Encyclopedia" and "Animals Round the World"—for use in elementary schools. Both have been developed in cooperation with the World Book Encyclopedia, under the general direction of David J. Goodman, editor of *Popular Science's* audio-visual division. Each of the two new filmstrips comes with a teaching guide. "How to Use an Encyclopedia" is $3; "Animals Round the World" is $5.

* * *

In response to requests from school groups, Young America Films, Inc., 18 East 41st Street, New York, announces a lease-ownership plan, under which individual schools and cooperating groups may purchase Young America teaching films on a three-year installment basis. It provides for an annual leasing charge over a three-year period, at the end of which time the school takes full title to the films included in the contract.

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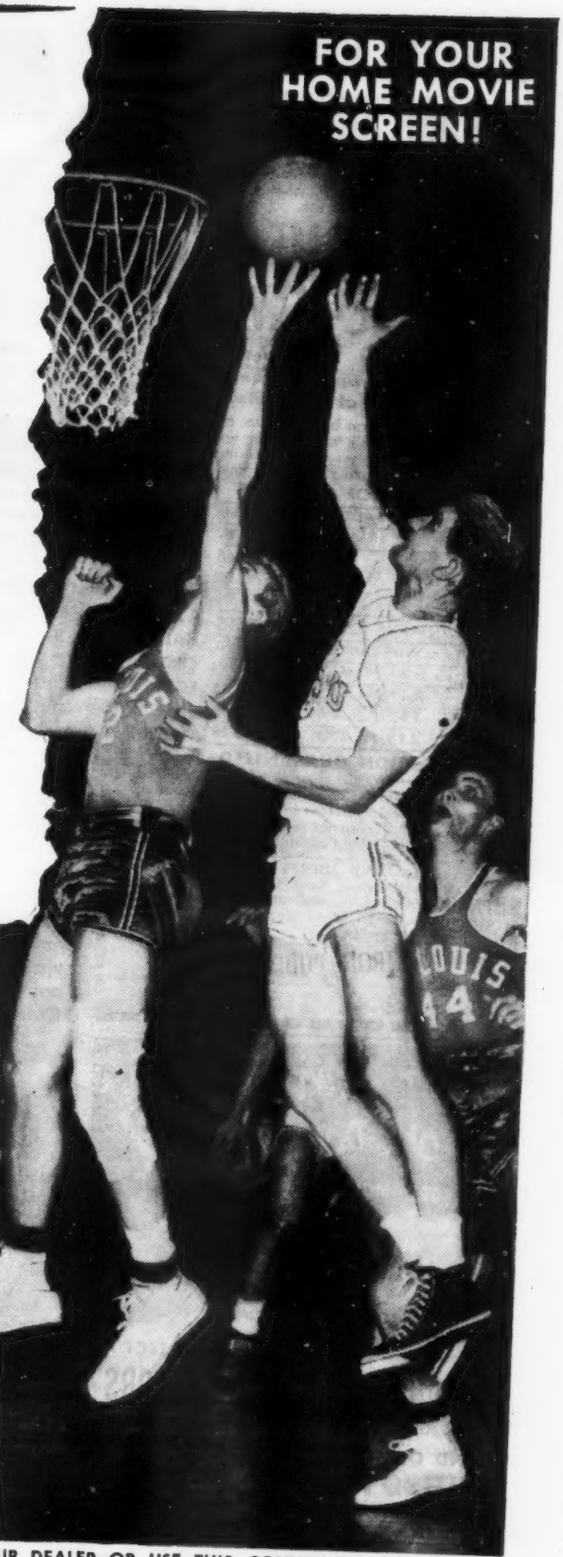

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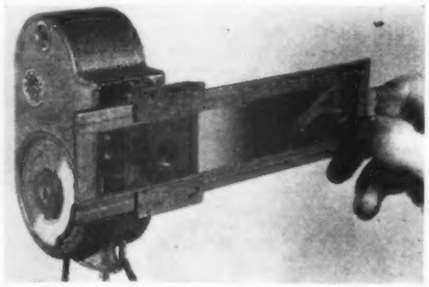
The amateur movie projectionist can easily control distant room lights, such as a floor or table lamp, from his position at the projector by using an extra extension cord about ten or twelve feet long and equipped with an off-and-on switch installed about two or three inches from the male plug. Here's the simple hookup. First, instead of plugging the projector cord directly to the wall outlet, run an extension cord equipped with a three-way socket from the wall outlet to alongside the projector. The projector cord is plugged into one of the three sockets. The second extension, with switch near the plug, is plugged into one of the two remaining sockets and lead to the distant floor lamp. The projector is controlled by its own switch while the floor lamp is snapped off and on by using the switch on the extension. If desired, a pilot or night light controlled by its own base switch can be inserted in the third socket on the main feed cord. A handy hookup, this extension will prove invaluable when projecting away from home where lamp and outlet connections might not be too convenient.—*George Carlson, Chicago, Ill.*

WOODEN MOUNT HOLDS FADING GLASS



A fading glass holder for movie cameras can be made easily from a small block of wood. The holder allows the operator to move the glass in front of the lens more smoothly and without the danger of it slipping to one side. Bore a hole in the block slightly larger than the diameter of the lens, and line the opening with felt. Make the block about a quarter of an inch wider on each side than the width of the fading glass. To build the sliding groove for the glass, lay the glass on the block and glue heavy strips of cardboard to the wood along the upper and lower sides of the glass. These strips should be slightly higher than the thickness of the glass. Then glue wider pieces of cardboard on top of the strips so that they extend across the edges of the glass to form the grooves.—*Ruth Hunter, Phoenix, Ariz.*

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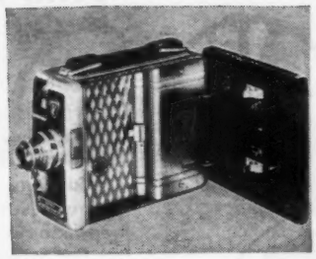

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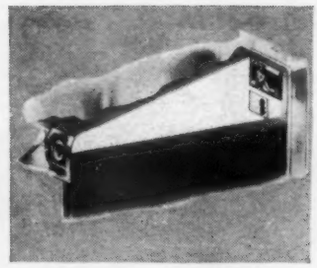

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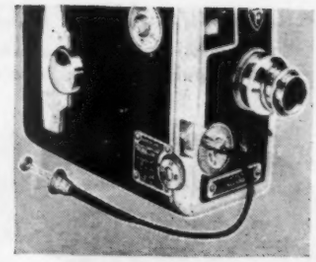

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Film Your Own Screen Story

(*Continued from page* 117)

of the film. Since some subtitles are a necessary evil for explanation, the old Hollywood silent films should be studied for their technique. Notice that a scene of a character speaking is cut very short. He will speak only a few words and then the title will appear. Few people will attempt to decipher lip movement and a prolonged shot of someone speaking without being heard is boring. After the title, a cut back to the actor is seen as he completes his lines. Sometimes this is not necessary, such as in a case where the title is

Ambitious stories can be filmed by non-professionals. This scene is from David Bradley's "Macbeth." However, he had the co-operation of acting groups and his shoestring budget ran to $5,000.

in the form of a question. The usual procedure is to then follow the title by a reaction shot of the person spoken to. Applying this technique of professional silent films will help alleviate the slow, tedious tempo of dialogue often found in amateur photoplays.

Elimination of dialogue, or at least as much as possible, is another method of doing away with subtitles. Through the ingenuity of the script writer, director, and actor, a majority of explanation can be expressed visually by pantomime and facial expression. An almost titleless photoplay is a difficult feat to accomplish. It is a limitation but it also can be a spur to the imagination. An extraordinary example of a silent motion picture entirely without subtitles is a professional photoplay produced in Germany in 1924. Film students will remember the picture as "The Last Laugh," directed by F. W. Murnau. "The Last Laugh" still can be seen and studied at various motion picture societies throughout the country.

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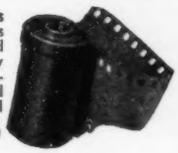

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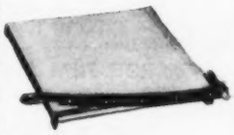

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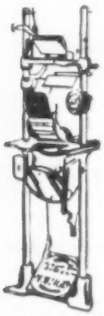

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and too deep a shadow might prevent facial expressions from being discernible. With the use of a reflector, sunlight is thrown back into the shadows; a well balanced light is achieved, and the scene is given a professional touch.

Even those who shy away from building their own equipment can easily construct a reflector. Simply paint (white or silver) any large size surface such as cardboard or plywood. In a pinch even newspapers can be propped or held to reflect light into the shadowy portions of a scene.

Long monotonous scenes, coupled with the steady drone of a projector, will put any audience to sleep. Break up your action into sequences of full shots, long shots, medium shots, and close-ups. This will keep up the pace of the picture. If a certain portion of action is to be emphasized, use a close-up to accentuate the particular idea you are trying to get across. Many cameramen photograph each scene in entirety from several camera positions. When editing the footage, you can choose the best portions of each "take."

When cutting back and forth between your takes, make use of the professional film editor's technique of "cutting on the action." By that I mean to change the scene while some important action is taking place. For instance, if you have a long shot and a medium shot of a man in the process of seating himself, the best place to make your splice is during the action of the fellow lowering himself into the chair. This makes for a "smooth" cut. The eye is engrossed with the action and does not notice the change between scenes. This is important, especially in 16 and 8 mm where the actual splice can be seen on the screen. Cutting on the action is the best way to force attention away from the splice line.

Many towns and cities have amateur stage groups. This is an excellent source from which to draw your actors. Cooperative ventures with these groups have provided some outstanding amateur photoplays. However, it is more than likely that the family and friends will wind up before the camera.

Write your screen characters to fit your available actors. Glaringly noticeable among many amateur photoplays is the attempt of young people to portray their elders. In such cases serious stories become burlesque. It takes genuine talent at both ends of the camera to get away with it.

If you have only juvenile actors available, try a teen-age screenplay. Adventure Pictures of Passaic, New Jersey, is a group of young movie enthusiasts who have filmed successfully a one-reel, 16-mm juvenile film, "Miss Sherlock." The plot is simple, requiring only three principal actors and a few small character parts. The story is light, played for chuckles. Teen-agers play their own ages. Parents and older friends portray themselves. There is a minimum of interior sets. The exteriors are commonplace locations like backyards, the drug store, a local ice-skating pond, and the high school.

Should the amateur cameraman have a taste for satire the young neighborhood children can be rounded up, dressed and made to act "grown up" for a take off on some well known event or movie. Theodore Huff has done just that, using children of ages 10 to 11 to portray the underworld mobsters of the cigar smoking "Little Geezer," a take off on

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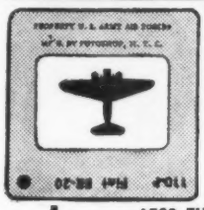

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the well known Edward G. Robinson film drama, "Little Caesar."

All costume dramas do not necessarily have to be pretentious affairs. A blood 'n thunder horse opera can be filmed in most any part of the country. "The Black Rider" was produced in New Jersey by the amateur movie group, Adventure Pictures. An abandoned rock quarry presented an ideal location for the masked outlaw's hideout. A livery stable was remodeled into a western town. Costumes were either home-made or purchased from a western mail order house. A brace of

Neighborhood children acted grown up for a satire on Edward G. Robinson's "Little Caesar," called "Little Geezer." Here Milton Rubin plays the role of Big Shot. There probably is a wealth of talent among the children of your neighborhood, and it's no trick at all to tap this source.

forty-fours, borrowed from a friend's gun collection, was made to belch photo flash powder. One-dollar-an-hour fugitives from a glue factory were rented to provide the mounts for raiding outlaws and charging posses. Mob scenes were accomplished by rounding up the neithborhood's young men. "The Black Rider" is shown at Boys' Clubs and YMCA's where the younger set voice their approval by roaring cheers for the hero and hisses for the villain.

Although it may not be considered wise to attempt complicated costume dramas, ambitious film stories have been produced by nonprofessionals. Perhaps the most spectacular amateur film to date is David Bradley's three thousand foot 16 mm presentation of Shakespeare's "Macbeth." Bradley, a Winnetka, Illinois, man, is no newcomer to the story field, having for many years produced costume photoplays of high calibre. Surprisingly authentic are his home-made costumes for "Macbeth." Most of his actors had had some theatrical experience. Scenes requiring eleventh century settings were filmed around colleges and churches. The script presents the story visually as well as by dialogue. Realizing subtitles would be entirely inadequate in presenting Shakespeare, Bradley dubbed in the voices at a professional sound studio.

It can be seen readily by the successful accomplishments of other filmers, that stories, whether simple of plot or pretentious costume dramas, are within the realm of amateur movie making. With patience, imagination, hard work, and the inevitable shoe-string budget, you too can film a photoplay.

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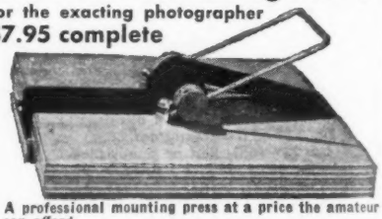

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Fourth Salon

Ashland, Ohio, Ashland Photographic Society, June 1 to June 15.
Brecksville, Ohio, Veterans Administration Hospital, June 15 to June 30.
Endicott, N.Y., Endicott Camera Shop, May 17 to May 31.
Fostoria, Ohio, Chapman's Jewelry Store, June 1 to June 15.
Oklahoma City, Okla., Dee's Photo Supply, June 1 to June 15.
Waukegan, Illinois, Waukegan Camera Club, June 1 to June 15.

Third Salon

Evansville, Indiana, Fine Arts Camera Club, June 15 to June 30.
Detroit, Mich., Detroit Edison Camera Club, June 1 to June 15.
Mt. Vernon, Ill., Mt. Vernon Camera Club, May 3 to May 17.
Outwood, Kentucky, Veterans Administration Hospital, May 17 to May 31.
Waterloo, Iowa, Mack's Photo Shop, Inc., June 1 to June 15.
York, Nebraska, York Camera Club, June 1 to June 15.

Second Salon

Amarillo, Texas, Helium City Camera Club, May 17 to May 31.
Cairo, Illinois, Cairo Camera Club, June 15 to June 30.
Cleveland, Ohio, Camera Guild of Cleveland, June 1 to June 15.
Fond Du Lac, Wisconsin, Fond Du Lac Camera Club, June 1 to June 15.
Marion, Indiana, Veterans Administration Hospital, June 1 to June 15.

First Salon

Dahlonega, Georgia, N.G.C. Camera Club, June 1 to June 15.
Kingston, N.Y., Artcraft Photo Shop, May 17 to May 31.
Tiffin, Ohio, Sayer Enterprises, June 15 to June 30.

ANSWERS TO PIX-QUIZ

(See Page 28)

I. (2) a term applied to a photograph in which the lighter tones prevail.

II. (3) a type of intermittant movement which controls the passage of film in a projector.

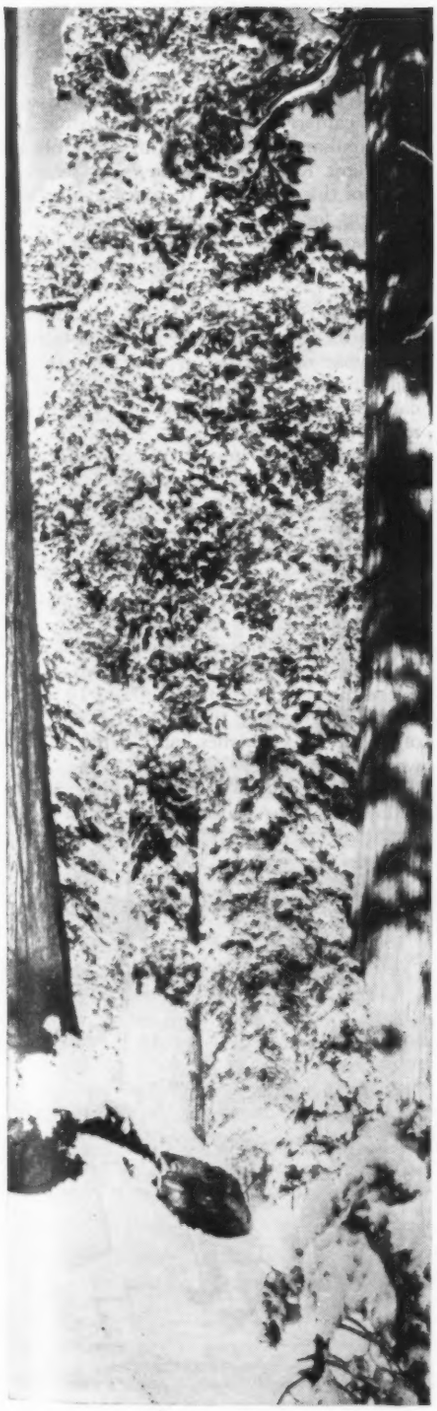
III. (4) Frames Per Second, a term used in motion picture work to denote camera or projector speed.

Think up some questions yourself. POPULAR PHOTOGRAPHY will send you three dollars and the original Popko drawing, suitable for framing, which is used to illustrate your quiz question. So send in your pet problems, and let's see if you can stump the experts. Unused contributions cannot be returned.

CONTRAST CONTROL

Middle tones and highlight detail lost because of excessive contrast in a negative can be restored by the use of a dye

By H. A. LOWMAN



Print from untouched negative is harsh and chalky, with detail appearing only in shadow area, despite use of a soft paper.

THERE are certain photographic subjects of extreme contrast which require out-of-the-ordinary procedure to bring about the final satisfactory print. For instance, there are few spots above ground and in broad daylight any darker than the depths of California's famed Redwood Forests, yet these are stabbed with spots of blinding light where the sun touches brown trunks and new-fallen snow which confound the photographer. A meter reading in the shade will sometimes call for 50 times more exposure than a sunlighted area only a few feet away.

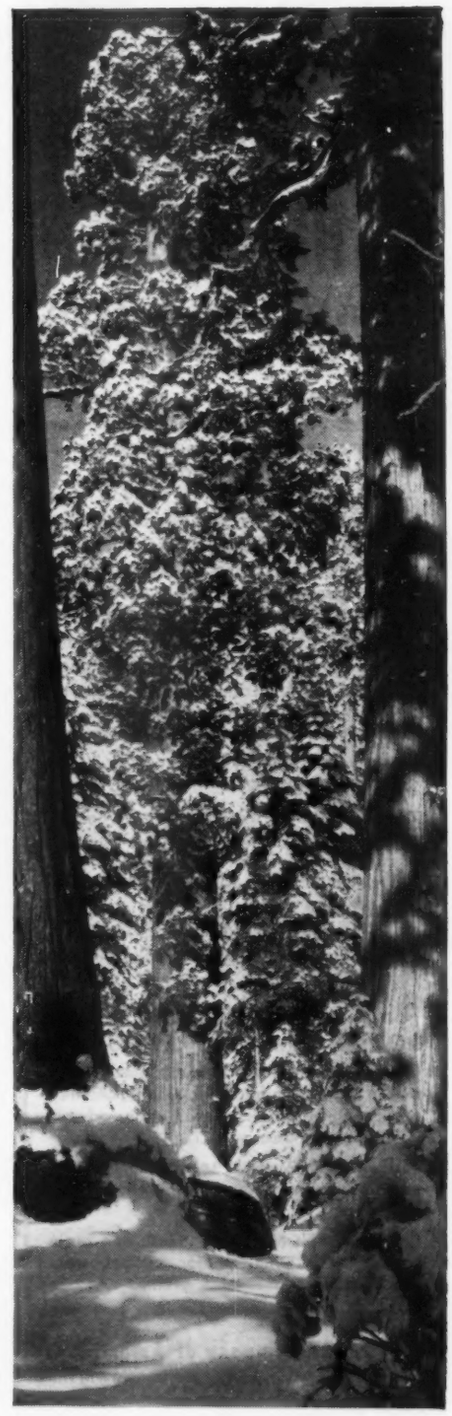
A long exposure to pick up shadow detail, followed by soft development to keep the overexposed high lights from blocking up is, of course, indicated. However, in the case of the accompanying illustrations, an exposure of ½ second at *f*/11, yellow filter, on Super-XX film—developed only 60 percent of normal—produced a negative of unprintable contrast.

The first print, exposed on soft paper for shadow detail and normally developed, is devoid of middle tones or high light detail. Ordinary methods to secure softer print quality—soaking the print in water between exposure and development, softer developing solution, "pulling" the print, dodging—all were insufficient. Accordingly the negative was soaked in water a few minutes, then immersed for 90 seconds in a red dye solution (New Coccine, about ½ teaspoonful in 1 quart of water) and hung up to dry.

Suppose the range of contrast between the thickest and thinnest part of the negative could be represented by the proportion of 500 to 1. The red dye colors all parts of the negative evenly. If immersion in the dye was continued until a density of 10 was built up, it can be seen that the proportion would then be 510 to 11, or about 46½ to 1—a tremendous decrease in contrast.

The second of the two prints was made after immersion in the red dye solution, without dodging or manipulation on the same soft paper, about double the exposure of the original print, and developed normally. The shadows are the same tone as on the original print, but middle tones and highlight detail are now definitely present.

A hopeless negative was made printable!—



Dyed negative has a decreased contrast ratio, results in a softer print that has detail in both shadow and highlight areas.

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Close-Ups Tell the Story

(*Continued from page* 61)

If you're making a close-up of the insides of a watch, and the large wheel obscures the mainspring that instantly says "watch," you can preserve the factual quality of the picture by removing the wheel carefully, without loss of natural line. But often bodily removal of extraneous elements is impossible. Then you have to call upon your photographic know-how to play down the importance of the offending part. The thing to do is keep it out of the light. You can either backlight the subject or avoid lighting the offending element as far as possible. If the part is in the background, by a clever handling of the diaphragm you can keep it out of focus. For an obtrusive background, or an extraneous element in it, throw it out of focus. You not only achieve your aim of minimizing its attention value, but in addition you frequently get a delightful, three dimensional effect.

The extreme delicacy of focus in close-up work makes this easy to do. So shallow is the depth of field that in an extreme close-up I once made of the eyes of a bee, one eye was in focus, the other was out, even though I had stopped all the way down.

Lighting for extreme close-up should be as concentrated as possible in order to bring out texture and modeling. One of the difficulties you'll encounter is to keep light out of your lens under these conditions. Spotlights, naturally, are better than floods, and since your primary object is to show texture, side or backlighting is preferable to a front light. With strong backlighting, you can limit your front light to the minimum necessary to penetrate the heavy shadows. Either a soft shielded floodlight, or reflectors of crumpled tinfoil or white cardboard will serve as front lights in the absence of brilliant sunlight.

If flashbulbs are available in your community, use them; they are without doubt the ideal light source for extreme close-up photography. With flash you can stop down the lens all the way, because you can place the bulbs close to the subject. The crisp, clear highlights that flash provides are a joy to the photographer. Yet even this nearly perfect light has a weakness. Because of its power, the shadows tend to become dense, so you have to watch out for this and compensate with plenty of secondary light or reflectors.

You will find that even reflectors can't be handled in the usual way in extreme close-up pictures. There just isn't enough space between the subject and the camera lens to fit them in. So you have to improvise reflecting surfaces that will fit the problem. You can make a reflector out of tinfoil and cut a hole in the center for the lens to peek through as one means of working in close quarters.

The size of the reflecting surface necessary is governed by the size of the subject matter. A reflector no larger than a penny postcard will suffice for photographing a small subject such as an insect's head or eye. You can increase the power of the reflector if you curve it to concentrate the light on the subject. But for more ambitious setups in extreme close-up, it is necessary to place the light exactly where you want it. Then the problem of the small space between camera and subject becomes acute—but not hopeless. It is possible to direct the light to the exact point on which it belongs by means of a relay of mirrors. Moreover, you can control the type of light you desire from each mirror. A concave mirror will give approximately the same effect as a spotlight, while a plain mirror will serve for floodlighting to illuminate the shadow areas. Since these mirrors need not be large, they are inexpensive, and can be obtained at variety stores and notion counters. They do represent a worth-while expenditure that pays dividends in the form of better close-up pictures.

In making extreme close-ups, the problem is to obtain a large image of a small object on the film. This can be done with almost all cameras in one way or another. Good miniature and small single-lens reflex cameras often have the means provided through available accessories such as supplementary lenses, lens extension tubes, and special focusing devices for this sort of work. In the case of larger cameras extension tubes can be used, and auxiliary slip-on lenses are available at a small cost. Kodak makes the Portra lenses for work of this kind, and they are available in different focal lengths and diameters. They also have printed matter explaining how to use the Portra for close-up work and copying. There are other makes of slip-on lenses available from your camera dealer. In addition, simple meniscus spectacle lenses, obtainable from your optometrist or optician, are suitable and can be coupled to the lens of the camera with adhesive tape or by means of a simple cardboard mount.

If you have a camera that can't focus on subjects closer than 3⅙ to 4 feet, a slip-on lens will enable you to decrease lens-to-subject distance considerably. The combination of camera lens and slip-on has a shorter focal length, and therefore permits you to place the camera much nearer to the object you are photographing. For example, if the camera has a 5⅙-inch lens and the focus scale is set at 3⅙ feet, a Portra 3+ slip-on lens permits a lens-to-subject distance of about 10 inches. On a 3x3 negative this would cover a field of about 5⅙x7 inches, and depth of field would be extremely narrow.

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Popular Photography — Robert Riecker

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as extreme close-up by the use of the slip-on lens, since the focal length of the combination is less than that of the camera lens alone. Because of the fact that depth of field is so very narrow in extreme close-up work, painstaking care in focusing is therefore necessary. When working with cameras that do not have groundglass focusing, a ruler must be employed to obtain accurately the precise lens-to-subject distance required by the auxiliary slip-on used.

Users of roll-film cameras may want to do some preliminary experimental work before attempting to shoot close-ups. This can be accomplished by removing the back of the camera and placing a piece of groundglass over the film opening—ground side toward the lens. It is then a simple matter to set up camera, subject, and lights, and with the shutter open on "Time," examine the image produced on the groundglass and establish measurements for future guidance when the camera is loaded with film. Some workers build a device similar to a movie titler on which the camera can be mounted. A frame with an opening slightly larger than the field covered by the lens is fixed in a position in front of the camera at the point of exact focus under certain set conditions. With film in the camera, it is then a simple matter to place the subject to be photographed in the frame opening and so insure a sharp picture.

The question of correct exposure in close-up work must be given consideration since the aperture scale on cameras is inaccurate when bellows extension reaches a certain point beyond the infinity setting. For example, a lens stopped down to $f/8$ (according to the scale) actually is at $f/8$ when focused at infinity. It is also safe to consider the setting accurate for slight extension of the bellows because the modern film provides sufficient latitude. However, when extension becomes extreme the $f/$markings on the scale no longer are correct, and the *effective aperture* must be determined. A simple device for this purpose is provided by Kodak in the Effective Lens Aperture Kodaguide, which costs ten cents. You need know only the focal length of your lens and the lens-to-film distance to set the circular scale; the effective aperture can then be read directly opposite the indicated aperture. You will realize the extreme importance of this procedure when you consider that when double bellows extension is used, the indicated $f/8$ is actually $f/16$, so that four times more exposure is required than when the focus is set at infinity.

Under certain set conditions, such as a given indoor lighting setup or summer sunlight outdoors, and with a given camera, film, and supplementary lens, one can make a series of test exposures and thereby obtain the necessary data for future guidance. Such tests should be made at small apertures, because it is essential to use the smallest aperture available for extreme close-ups in order to get maximum depth of field.

Effective aperture can, of course, be calculated by formula when necessary. First determine the lens-to-film distance; this is most easily done by measuring the distance from the focusing pointer to the infinity mark on the scale, and adding the marked focal length of the lens. Divide this distance by the focal length of the lens, then multiply by the marked lens aperture. For example, a 5-inch lens is stopped down to $f/8$, and extended 2½ inches beyond the infinity mark-

ing, or lens-to-film distance is 7½ inches. Divide 7½ by 5 to get 1½; 8 multiplied by 1½ is 12, so that $f/12$ is the effective aperture, and exposure is determined accordingly.

An easy way to obtain greater lens-to-film distance with cameras having limited bellows extension is to improve an extension tube. The cardboard tubes that are used for mailing can be used. Remove the lens from the camera, fit it onto one end of a length of tubing, and connect the other end of the tube to the normal lens opening. If the tube doesn't fit exactly, you can employ adhesive tape for the purpose, relying on your ingenuity to obtain a close fit and to provide whatever support for the tube may be necessary to maintain a true optical axis.

Another ingenious trick to increase the magnification power of your camera is to swap lenses. A camera which normally takes a 4-inch lens, for instance, can be fitted with the lens from a 35 mm camera or 16 mm movie camera. Either of these will increase the enlarging power of the camera a great deal.

And now just a word about using spectacle lenses for supplementaries. These lenses have their strength or focal lengths marked in *diopters*, the diopter being the reciprocal of the focal length expressed in meters. Accordingly, 1 diopter is equal to one meter, 2 diopters, ½ meter, 3 diopters, 1/3 meter, etc. It is easy to convert diopters into inches; since 1 meter is equal to 39.37 inches, simply divide this number by the lens rating in diopters.

When using spectacle lenses or other slip-on auxiliary lenses in combination with the camera lens, the focal length of the slip-on lens determines the lens-to-object distance if the camera lens remains at infinity. Thus, to photograph an object 8 inches from the lens, a slip-on with a focal length of 8 inches is used, the camera lens remaining at the infinity setting, but stopped down both for maximum depth of field and to minimize the effect of the spectacle lens on the camera lens' corrections.

If you desire to make improvised supplementary slip-on lenses from spectacle lenses, it is necessary to know how to order them according to their diopter ratings. First determine what focal lengths are desired—in inches. Then divide 39.37 by these figures to obtain the focal lengths in diopters.

I can't emphasize too strongly the necessity for absolute rigidity for both camera and subject matter. When working indoors, you should lock yourself in, or put up a sign prohibiting anyone from entering the room while you're at work. A careless footstep may jar the subject or camera sufficiently so that you'll find the subject entirely out of the picture when you look at the developed negative. Keep in mind the tiny size of the subjects with which you're working, and the restricted field size, and you'll realize that this danger can't be exaggerated. A rigid tripod is an essential for close-up work.

All these precautions may make extreme close-up seem like more work than fun, but actually the job of setting up the material and making a statement-of-fact picture is a labor of love to the photographer who is in earnest about his hobby. Add to this the pleasure of entertaining yourself and others with your pictures—pictures that are unusual, never dated, never boring. Extreme close-up is fact—not fiction. It speaks with the accent of truth, unswayed by emotion.

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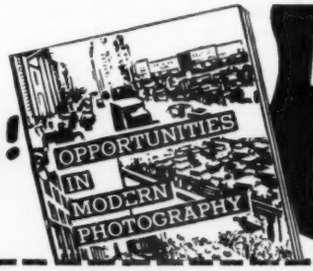

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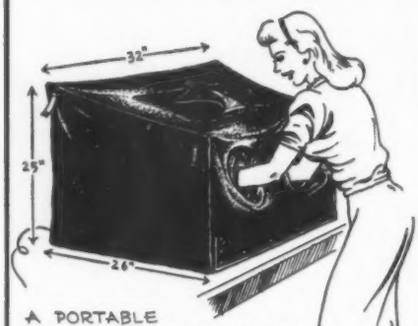

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PHOTO INDOSCOPE

By HOWARD E. JACKSON

A NEW photographic device, the Photo Indoscope, which enables doctors and dentists to photograph internal parts of the body at the end of a tube, has been perfected by Frederick A. Metlen, research photographer with the Boeing Aircraft Company, Seattle, Washington.

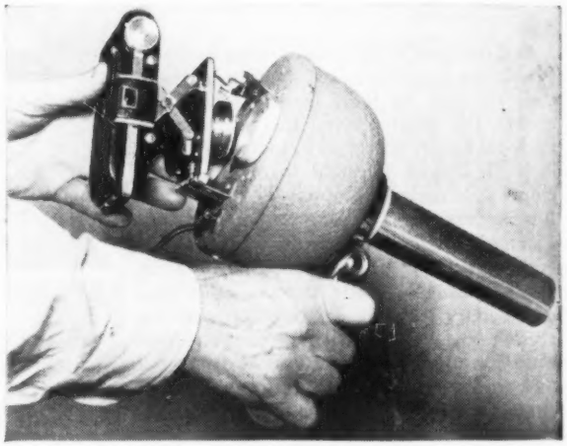
The device consists of an ordinary Eastman Bantam camera attached to the rear of a metal light chamber, or bowl, so that the lens points through it and down a tube fitted to the opposite side. The Bantam was chosen simply because of its light weight. The complete assembly—camera, bowl and one tube—weighs but three pounds and one ounce. Other types of cameras could be used, with different sized brackets for attaching them to the bowl.

The two 12-watt viewing lights within the light-tight bowl have their own switch and wire plug for insertion into any 110-volt circuit. Two No. 5 flashbulbs also are housed in the bowl. The camera, of course, is synchronized with the flashbulbs inside.

The interchangeable tubes, which run from ½ inch up to 3 inches in diameter, can be made in all sorts of odd shapes, to fit into or through the various body openings. They are quickly detachable from the bowl by means of a press-button release. Both tubes and bowl can be sterilized.

Doctors and dentists view that portion of the human body to be photographed by looking through the viewing and photographing hole in the back of the bowl, before the camera is attached. What they see at the end of the tube is what they will get in a picture. They simply snap on the camera, which is previously set (for all tubes are of the same length) and press the release.

When the Bantam is used, black-and-white pictures are shot at 1/200 second, with one No. 5 flashbulb. (The camera is set at $f/16$.) With this same camera, color shots using any type color film are taken at from 1/25 second up to 1/100 second, depending on the type of photographing being done and size of the tube. The larger the tube the faster the speed.



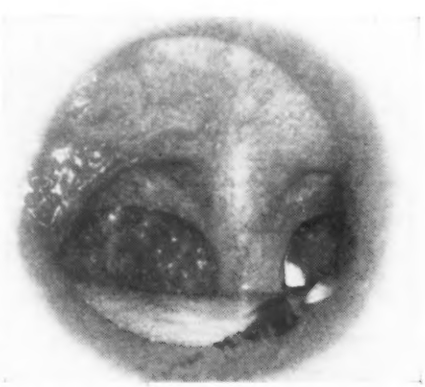
Camera, light source, and tube constitute the works of the Indoscope. Camera is slipped on or off with one hand.

Speeds for other cameras would, of course, vary with the type of camera, lens, etc.

The Metlen Photo Indoscope has been well received by medical men who have seen it—because it is light; because the rankest amateur can use it; and because it takes color photographs at high speed. A series of color pictures can be invaluable in lectures and in case histories. Moreover, if something unusual shows up during an operation, a picture can be taken in a matter of seconds with this new device, for there is no setting up of lights, focusing, or light glare. Since small flash bulbs are used, the device is absolutely harmless, even while photographing the eye.

Inasmuch as tubes can be steam sterilized, they constitute medical aids through which treatment can be administered while they are still injected in patients. The same medical treatment could be given through the bowl while it has a tube attached to it. Thus these two parts can be put to use, many times, when the camera is not needed.

The standard equipment of the Photo Indoscope, as sold to members of the medical profession, will consist of a camera and bowl, and will be manufactured by the Metlen Manufacturing Company, Seattle, Washington.—



Enlarged picture of back of the throat. The camera was set at $f/16$, 1/100 second.

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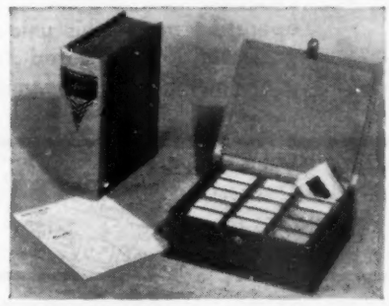

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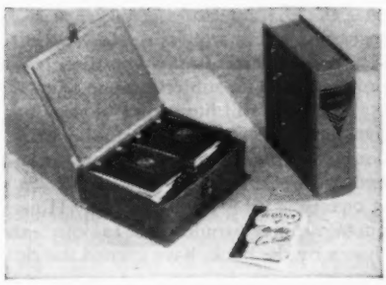

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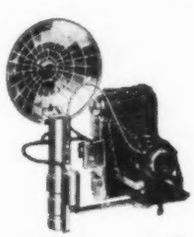

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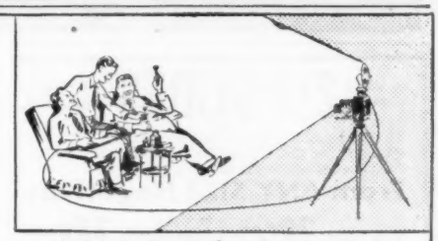

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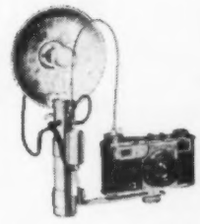

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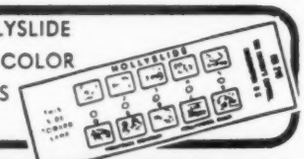

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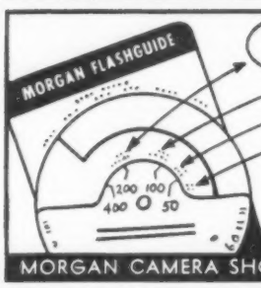

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New BOOKS

CAMERA AND ART edited by Thomas Kankowszky. Published by Transatlantic Arts, Inc., Forest Hills, New York. Board Bound, 8½x11½, 96 pages, illustrated, $4.50

Under the direction of the Association of Hungarian Amateur Photographers, Thomas Kankowszky has compiled into 96 full-page photographs the work of the leading photographers of Hungary. The second world war had barred the Hungarian photographer from exhibitions and periodicals of the photographic art in the world at large. However, they kept on working and their development was quite independent. It is noteworthy that so many fine photographs came through from this period of stress and chaos. Many of the photographs reflect the Hungarian style that has become known internationally. As a documentation of a certain period, many photographs in the book recall the past, many bear the characteristics of present-time photography, and many expressedly point to the future. The photographs are of excellent reproduction. The subjects range from scenic, portrait, and still life to well done, imaginative pattern shots. Artists of the world are bound together by a desire to acquire culture, and artistic knowledge as well as by a sense of beauty. This is the community Hungarian photographers would like to join—and as shown by the book, have earned the right to.

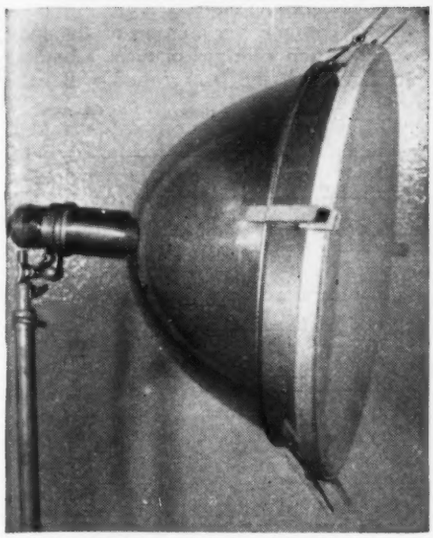
1947-48 ANFA YEAR BOOK and Audio-Visual Directory. Edited by William Lewin. Published by Allied Non-Theatrical Film Association, Inc., 303 Lexington Avenue, New York 16, N.Y. Paper bound, 8½x11, 98 pages, $2.

This handy book contains up-to-date names, addresses, and connections of more than 2,000 leaders in the production and use of non-theatrical motion pictures. It contains authoritative data of permanent reference value on non-theatrical progress during thirty years, the work of the ANFA in 1947, directory of film councils, motion-picture division of the Library of Congress, and many helpful articles for those who are interested or connected with this field. Sponsors, producers, manufacturers, distributors, and exporters interested in 16-mm films are listed.

Popular Photography — Jerry White

"Go ahead, Mister, but you won't get any release from me."

DIFFUSION SCREEN MADE WITH WOODEN HOOP



A simple and inexpensive diffusion screen can easily be made if you have an ordinary wooden embroidery hoop with a circumference slightly larger than the reflector on which it is to be used.

Tracing paper, silk, or any other diffusing material is mounted in the hoop by merely laying it over the smaller hoop and then pressing the larger hoop into position to secure the paper or silk. Four spring-type clothes pins should then be snapped onto the reflector and the hoop fitted to the pins for measurement. Then saw the four ends off two other clothes pins and glue the ends to the inside ends of the clothes pins that have been placed on the reflector. By fitting the hoop in behind these projecting pieces as illustrated, the hoop is held firmly in place at the measured distance from the reflector. This arrangement is neat, compact, easy to set up, and has proved very successful.
—Donn Boring, Montreal, Que., Can.

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What amateur movie maker at some time doesn't overload this projection reels? When that extra film footage doesn't warrant a second reel and "must go on," it usually comes too close or even with the edge of the reel sides. To overcome the danger and inconvenience of having several coils of film slipping off while putting the reel on the feed spindle of the projector, slip a medium sized rubber band across the reel to hold the film in place. This should be done just after enough of the leader and film are unwound for threading. The band is removed just before starting the projector.
—George Carlson, Chicago, Ill.

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Vary Your Viewpoint

(*Continued from page* 51)

Also, shooting the same subjects in a new way, using the same equipment is the best possible course for improving your ability as a photographer and as an artist.

As a start in shifting your technique and your thinking, you might forget about technical excellence of your pictures for a while and concentrate on artistic quality.

Don't throw away your exposure meter. Just use it casually, without thinking too much about it. But—do more thinking about composition.

The word "composition" has but a vague meaning to many photographers, and to others it conjures up a confusion of rules about dividing the picture space geometrically according to formula. Many think that composition is something which takes place in shifting the easel about under the enlarger. No less an authority than Edward Weston, however, says that the most important element in composition is the choice of camera angle at the time the picture is taken.

"When you select your viewpoint, you're composing the picture," are Weston's words. With that in mind, when you seek to do some new thinking about composition of your pictures, direct your thoughts into definite channels by thinking about viewpoint, or placement of the camera.

Composition is important in every type of picture from tabletops to scenics, but for an example suppose we select the most universal of all photographic subjects, a girl. And suppose we costume her in one of the most favored costumes for girl pictures, a bathing suit. Logically, the background will be a beach scene.

With this material you certainly should be able to get a picture worth looking at, but if you don't do a little thinking, you can wind up with just another snapshot, too.

Suppose you begin by setting up to shoot an ordinary snapshot of the girl in the bathing suit. What steps can you take to make the picture more interesting? You can take steps in almost any direction and thereby improve the composition. You can move closer, for an extreme close-up, or farther away, to allow the girl to become an integral part of the background.

You might select a high camera angle, getting the camera really high by standing on a stepladder or other vantage point, subduing the background to an expanse of sand and looking at the girl from an unusual perspective; or you might select a low angle, being extreme about it and putting the camera right on the ground, for another unusual perspective and a plain sky background. Or you can move the camera to either side of the girl, or take the camera behind her, without even having her look over her shoulder. Changing the camera position will give variety not only in composition but in lighting, varying from frontlighting to sidelight and backlighting.

If you are in the habit of shooting with the

Showing someone in action, even if it is only drawing line in the sand, is an excellent way to vary your pictures. Be sure that the pose will flatter the subject.

sun at your back, you will be surprised at what a fillip it gives your pictures to shoot with the sun hitting the subject from the side or from the back. If you are not accustomed to sidelight and backlighting, remember to give an extra stop of exposure for sidelighting and two stops more exposure for backlighted subjects than for those facing the sun.

Experimenting with camera position for giving variety to your compositions is a new line of thinking which can go on indefinitely, doing much in the long run to spur your interest and improve your pictures.

One sure way to achieve originality is to look for opportunities to flout the rules purposely—and purposefully. For instance, you

Try to obtain a sun-bather's view of your subject by use of a low camera angle. Here Hanson had his camera on the sand.

have been so strongly impressed with the importance of having the camera perfectly level that you probably keep the camera level on every shot, automatically. You might look for chances to enhance the effect of a picture by purposely tilting the camera.

Of course, you should always have a reason for departing from standard practice, and that's why thinking is necessary. If you ignore the accepted methods altogether, or purposely break the rules, you will get a few exceptionally striking pictures by accident, but your average output will become disgustingly sloppy.

On the other hand, if you look for chances to break the rules for good reason, you stand a good chance of achieving genuinely artistic results.

There is no fetish of photography which you should be afraid to challenge. Examine, for instance, the matter of sharpness. Virtually all amateurs are preoccupied with getting pictures which are the ultimate in "sharpness" and "clearness," but if you think about each picture as you take it you will note many cases where diffusion will make the final print far more pleasing.

Diffusion should not be confused with having the picture even slightly out of focus. The diffusion should be accomplished with a

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672 PRIZES AND AWARDS

RULES OF CONTEST

(1) Contest is open to all persons, except employees of POPULAR PHOTOGRAPHY, Ziff-Davis Publishing Company, and their families. Contest opens February 15 and closes October 1, 1948. No entry fee is required.

(2) ALL pictures entered in the contest will be eligible for the grand prizes.

In addition, each picture submitted in time will be eligible for a monthly award, based on the date of its receipt by the Contest Editor.

All entries received on or before midnight April 1, 1948 will be eligible for the First Monthly Awards to be announced in the August, 1948 issue.

Entries received between April 2 and midnight May 1, 1948 will be eligible for the Second Monthly Awards to be announced in the September, 1948 issue.

Entries received between May 2, 1948 and midnight June 1, 1948 will be eligible for the Third Monthly Awards to be announced in the October, 1948 issue.

Entries received between June 2 and midnight July 1, 1948 will be eligible for the Fourth Monthly Awards to be announced in the November, 1948 issue.

All entries eligible for the monthly awards, whether winners or not, will automatically be entered in the competition for the Final Prize Awards. Entries received after July 1, 1948 will be too late for eligibility in the competition for the last of the monthly awards, but will be entered directly in the Final Prize Competition provided they are received not later than the closing deadline, October 1, 1948.

(3) Any number of black-and-white prints, color prints, or color transparencies may be submitted. Prints of any size may be submitted although 5" by 7" or larger are preferred. There are no restrictions as to subject matter.

(4) Tinted black-and-white prints are not eligible, nor are pictures which have been published by any other photographic magazine. Publication in any other form does not make prints or color transparencies ineligible.

(5) Each print or transparency must have secured to it a filled-in entry blank as provided here, or facsimile thereof. Please typewrite or print the information requested. Additional entry blanks can be obtained from photo dealers and finishers or directly from the Contest Editor of POPULAR PHOTOGRAPHY (if request is accompanied by self-addressed stamped envelope).

(6) Pictures will be returned only if a self-addressed and stamped envelope, or label and postage, are contained in the same package. Do not send postage in separate letter. The Contest Editor cannot entertain correspondence of any kind regarding entries.

(7) Prize-winning prints and transparencies, including all reproduction and promotional rights, become the exclusive property of POPULAR PHOTOGRAPHY.

(8) Address all entries to Contest Editor, POPULAR PHOTOGRAPHY, 185 N. Wabash Avenue, Chicago 1, Illinois. Final entries must be received not later than midnight, October 1, 1948. Grand prizes will be announced in the March, 1949 issue of POPULAR PHOTOGRAPHY.

(9) Judges in the contest will be the editors of POPULAR PHOTOGRAPHY. Their decision will be final. In the event of a tie, duplicate prizes will be awarded.

(10) While exercising the utmost care in handling prints, POPULAR PHOTOGRAPHY assumes no responsibility for loss or damage of contest entries.

(11) All entrants who win prizes will be required to furnish original negatives before awards are given. All prize-winning negatives become the exclusive property of POPULAR PHOTOGRAPHY.

FINAL CLOSING DATE: OCTOBER 1, 1948

USE THIS ENTRY BLANK (PLEASE PRINT) **1948**

Contest Editor, POPULAR PHOTOGRAPHY
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Town..... Zone..... State.....

Picture Title.....

Where Made.....

Camera Used..... Lens.....

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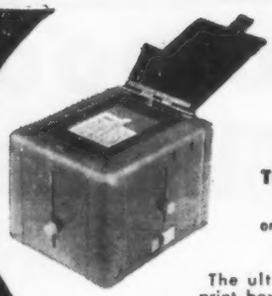

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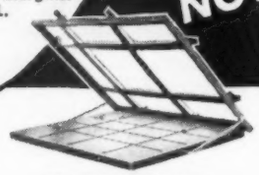

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Move your camera in close to your subject to create a somewhat different viewpoint. The author used a diffusion disk to relieve the harshness of the sunlight.

diffusion disk, made for the purpose, or with a piece of black mesh or netting over the lens. You should try diffusion occasionally, just as you should experiment with filters, flashbulbs, reflectors, and other accessories. All these devices should be used, not at random, but with intelligent purpose to achieve special effects.

If you start a definite campaign to achieve variety in your pictures, you are likely to have a lot of ideas popping into your head, and some of them won't be too practical. But try them all, even though some of them are bound to be disappointing. Along with the disappointments which come of your novel ideas, you'll have a lot more fun than you have sticking in the rut and you'll produce quite a few pictures in the eye-opener class—and isn't that what you want?

Remember, above all, that there is more than one way to shoot a subject, and take the time to make sure that you have exhausted the possibilities of pose and composition afforded by your scene and setting—for that's the way to get freshness and sparkle in your pictures.

Your subject need not always face the camera. The very fact that you have your model oblivious to the lens often will result in an out-of-the-ordinary photograph.

Tank Jacket

(*Continued from page* 80)

ready to solder. If you prefer, the pieces for the end, top, and partition may be cut apart rather than making one assembly of them all. If this is done, the top should be marked out so that about ¼-inch can be folded on all four sides, instead of only two.

When soldering, work with a hot iron and run the solder from the iron to the work as rapidly as the metal will take it. The larger the iron the faster and better job you can do.

At a refrigerator repair shop you can obtain a short length—2 inches will be sufficient—of ½-inch copper tubing. Pinch one end so that the side walls are not over ⅛-inch apart. Insert this in the hole provided in the end, and solder well.

Pinching the end of the tubing will increase the velocity of the flow of water, causing better mixing, and therefore better temperature control. Thermometer placement is best at about 1 to 2 inches from the end of the inlet tubing. The thermometer should be inserted to a depth that will place it in direct line with the flow.

The thermometer shown in use in the illustration is a laboratory type which has a range from −40 F to +355 F. It measures slightly better than ¼-inch diameter and 15 inches in length. While this is an accurate and sensitive thermometer, it is not absolutely necessary to use one of this type. Your photographic supply house has several types which can be adapted easily. A range of +50 F to +100 F is all that is needed.

When your developing tank jacket is completed, try it out first by developing some negatives. The tank in itself is quite foolproof, but it will be up to you to become acquainted with its use. If your water system happens to be subject to variations in pressure or temperature, it will be necessary for you to keep an eye on the thermometer. After you are accustomed to the behavior of any temperature fluctuations and learn to keep the mercury on the desired mark through proper adjustment of the mixing faucet, you will find that you are obtaining more uniform development than you have before experienced.

After the mixing faucet is adjusted to the proper temperature, the loaded developing tank is placed in the jacket, filled with developer, and normal developing routine is followed. After development, about a two-minute rinse with water is advisable before filling with the short-stop or hardener solution. If such a solution is used, another two-minute rinse should follow it prior to the use of the hypo. Following the hypo, a 20-minute final wash will complete the process. To give the rinse baths and final wash, merely remove the rubber hose from the inlet tube, and place it in the filler hole of the developing tank. Thus, with your thermometer registering a constant temperature, your rinses and washes will be of the same temperature as the processing solutions and the danger of reticulation will be eliminated.—

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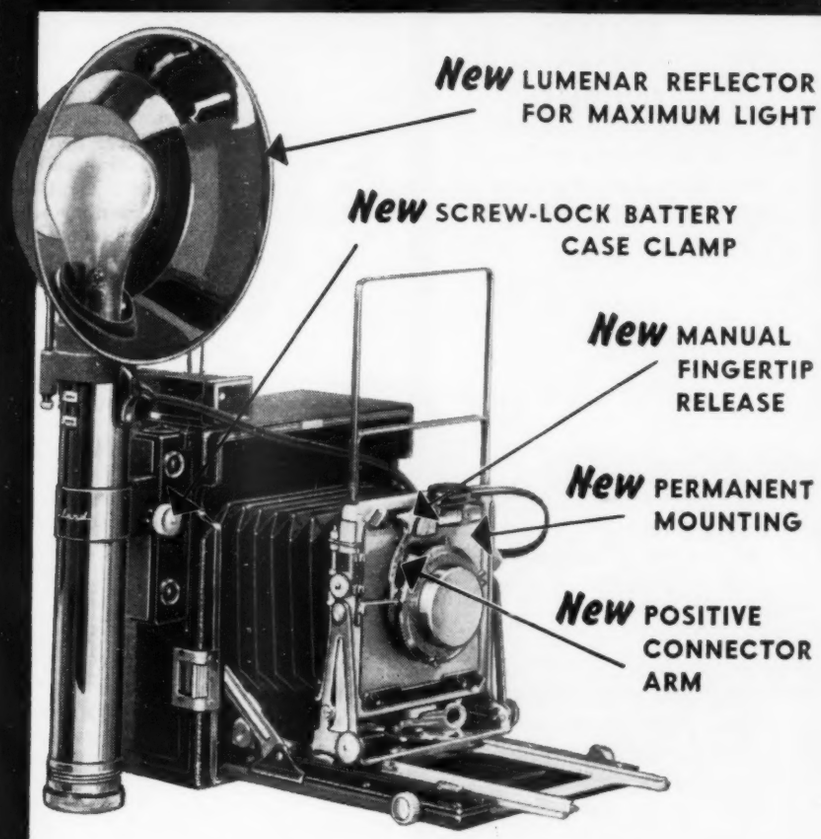

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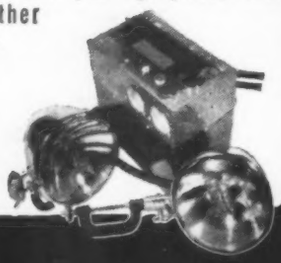

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Letter from London

AT ANY RATE we've had some fun this month, if we've had nothing else. It was all started by the Hull *Daily Mail*, one of whose staff photographers, sent out to cover a routine assignment at a local wedding, turned out a picture of the bridal group in which one of the bridesmaids appeared in all the glory of—her underclothing?

You doubtless won't believe me, but it's an honest fact. The bridesmaid in question was wearing a frock of nylon fabric and it appears that this material is semi-transparent as far as the camera is concerned. The Hull paper also produced another instance, this time of a bride herself, where the nylon frock had completely disappeared under the studio lights.

Needless to say, it wasn't long before certain members of the profession were discussing whether or not it would be possible to make nude studies from women clad solely in nylon clothes. But picture editor Jack Crane of the London *Daily Express*, seeing a note which I wrote in *World's Press News* to the effect that, in future, all press photographers would have to be something of fabric experts if they were to avoid being sued for defamation of character, appreciated the seriousness of the position and smelt a good news story at the same time. He therefore carried out a whole series of experiments for himself and proved to his own satisfaction that nylon fabric is 90 per cent transparent as far as the camera is concerned.

Heaven alone knows what's going to happen next, but it looks as though there will be fun and frolics before photographers get wise and are able to recognize this stuff when they see it. Haven't you had any trouble over there with it?

ERNEST HEIMANN, who is probably England's No. 1 expert with plastic models on the table-top, took pride of place this month in the dining room of the London Camera Club and had the walls given over to a display of his own work. Now it's my experience that very serious amateurs are just as hard-bitten as professionals in the photographic world. Consequently when I see no fewer than seven men, all well known exhibitors, sitting in a semi-circle in front of one of the prints, literally puzzling out how Heimann got one part of a tree deliberately in focus and the left hand side of it deliberately out of focus, then the only conclusion to be drawn is that Heimann is an absolute master.

But not only is the man an absolute master of technique. He is a first-class humorist in the subtle cartoonist vein. I was one of the lucky people who received a Xmas card from him last year. It depicted two high-wire trapeze artists balancing a big Xmas pudding and a large turkey, but almost coming to grief in doing so. Beneath was the caption, "E. Heimann hopes you will be able to balance your diet this Xmas." Oddly enough Heimann hasn't yet got a really international reputation. But keep an eye open for his work if it comes your way. When he really sets out to be funny, you'll not have seen the equal since Stuyvesant Peabody.

PHOTOGRAPHIC DEALERS over here have never appeared to me to possess a great deal of originality. Whether that's due to the fact that English photographers are not gad-

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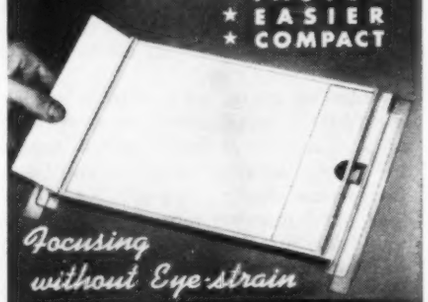

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get conscious to the extent that you are, is another matter. But the fact remains that dealers over here did little else except sell new equipment and barter a lot of second-hand stuff.

Lewis Newcombe of New Bond Street has hit on an entirely new idea. From his range of second-hand cameras and accessories, he selects what he considers to be in just about mint condition. This he marks with a blue label and all "blue label" items are sold with a definite guarantee and a free overhaul service for five years from the date of purchase as long as the camera remains in the hands of the original purchaser.

In view of the fact that new cameras and accessories are just about impossible to get, this scheme is filling a long felt want in a second-hand buying and selling system which was full of pitfalls for the unwary and full of opportunities for dishonest dealing.

THE MENTION of the fact that there are virtually no new cameras to be had in England, brings to mind an interesting thing I saw in Ken Bowen's repair workshop. Realizing that no Fleet-street photographer had been able to get a new camera for eight or nine years, he set about converting an ex-RAF aerial type camera into a full-fledged press job. He succeeded, even beyond his own expectations and by the time he had finished, a synchronized flash system had been incorporated to complete the usual setup. Perhaps the outstanding feature of the camera as a whole was the retention of the gun-trigger release.

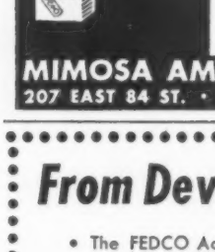
THE LATEST building restrictions over here have put paid, for the time being at any rate, to a new film base factory which was being put up at Norwich under the name of Norfolk Film Base Ltd., a subsidiary of the Courtauld group.

Both the Ministry of Supply and the Board of Trade have confirmed that they attach great importance to the factory from the national economic point of view, but of course the British Civil Service has the reputation for acting with funeral speed? Meanwhile technical research is hopefully being continued.—*Leonard W. Burrell.*

Popular Photography — Harvey Johnson

"Says he admires my technique—he's been watching me work all afternoon."

— ERNO SELFTIMER —



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A Decade of Photographic Art

(*Continued from page* 46)

photographic presentation since the supremely significant presentations of Stieglitz at "291" and "An American Place." Weston's work was one of the majestic accomplishments in photography; with that of Hill and Stieglitz his work represented the climax of creative intensity and power. (Photography was recognized by the John Simon Guggenheim Memorial foundation in granting Edward Weston the first fellowship in photography. Within the decade eight others were honored with fellowships).

A few other centers in America developed a serious interest in creative photography, expressed in exhibits and forums in museums and galleries. Some colleges added photography to their list of major studies. While many schools suddenly appeared to take advantage of the federal and state veteran's training programs, only a few truly creative and advanced institutions presented photography in full measure of dignity and effectiveness. Among those few may be mentioned the Institute of Design, Chicago, The New School of Social Research, The California School of Fine Arts, Black Mountain College, and a few small but worthy departments in other centers. Commercial photographic schools were legion; undoubtedly the most effective was the Art Center School, Los Angeles.

It is impossible to list here all those who worked creatively and constructively in photography during the decade. Without depreciating those not named, we may list Lisette Model for her incredible images of people; Dorothea Lange, who injected a moving mystical intensity into documentary work (all too frequently sterile from a creative viewpoint); Brett Weston, who revealed a powerful technique and a growing creative personality; Barbara Morgan, Berenice Abbott, Arthur Fellig ("Weegee"), Manuel Alvarez Bravo, Arnold Newman, Frederick Sommer, Eliot Porter, Dorothy Norman, Wright Morris, Cedric Wright—to mention only a few in the domain of creative photography.

Paul Strand, whose retrospective exhibit at the Museum of Modern Art reaffirmed his position as one of the greatest U.S. photographers, and who worked extensively with the motion picture camera, undertook an interpretation of New England. Ansel Adams, following his exhibit in 1936 at An American Place, explored various fields of creative and functional photography, and was engaged in teaching and lecturing and in the preparation of several books on photography. Man Ray, Andreas Feininger, Gjon Mili, the late L. Moholy-Nagy, and others were typical of those exploring new paths of photographic technique and application. Among commercial photographers (a term defining those working chiefly in advertising and illustrative fields), Edward Steichen, Anton Bruehl, Nickolas Muray, Will Connell, Toni Frissell were among those who carried these applications to an impressive perfection. In the fields of news and reportage, such names as Alfred Eisenstadt, Margaret Bourke-White, Morris Engel, Frank Scherschel and many others of this hard-working, far-travelling clan made the camera the equal, if not the superior, of the written word as an instrument of infor-

mation, record and significant interpretation.

In any country where, as it was claimed for the United States, 20,000,000 people use a camera casually or otherwise, the high development of the art and craft may be assured, for out of this great mass of interested people will come a proportionally large number of creative and technically advanced photographers.

The trends and momentums of the ten-year period indicated the future developments of the art. For one thing, professional competition was certain to be increasingly severe. The full vitality of the profession could be assured only by the establishment of state boards such as those governing architecture, medicine, and law. The photographer had to be aware of the world about him, well-rounded in aesthetics and the social sciences. The ten years suggested one positive and constructive fact, that the day of the casual professional was over. Photography was destined to grow as a universal device of communication and expression and the ayman would demand of the professional the same perfection achieved in the higher levels of music, letters, and architecture. It was hoped that the layman would be encouraged to enjoy photography both as spectator and creative amateur. While it would always contain aspects of a contemporary folk art and simple hobby, photography would undoubtedly assume a place of dignity among the humanities. The decade revealed the tremendous potential.—●

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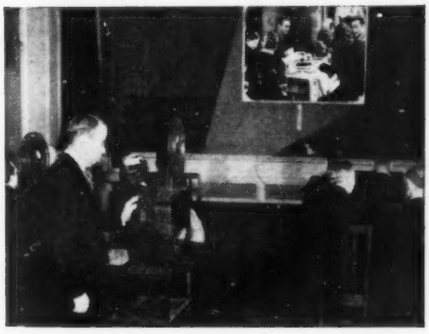

Highlight in the Lutheran World Action 10 million dollar drive for world-wide relief and rehabilitation is the distribution of two sound motion pictures for showing to some three and one-half million members of the sect in this country. A battery of 35 sound projectors already has been purchased and routed to various parts of the nation for this purpose by the National Lutheran Council. In the accompanying photograph the Rev. H. Conrad Hoyer, midwest Lutheran official, is seen using two of the machines for demonstrating the films to a gathering of pastors. One of the films, *The Good Fight*, was made especially for the church by Caravel Films, and deals with the emotional and spiritual experiences of a wounded veteran who returns home to find that his family and friends fail to comprehend the need for aid and understanding on a global scale. Second of the films now being routed to Lutheran audiences is *Marie Louise*, the award-winning Swiss production which traces the experiences of a little French girl who was bombed out of her home.

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ARMY AND AIR FORCE PHOTOGRAPHY CONTEST

Resourcefulness, initiative, and creative thinking are apparent in servicemen's camera contest

By RALPH SAMUELS

THE LARGEST PHOTOGRAPHIC contest ever held by the armed services was inaugurated June 12th, 1947, by the Special Services branch of the Armed Forces, headed by Major General Russel B. Reynolds. Generally speaking, its primary purpose was to stimulate photography among the troops. However, its secondary purpose was to gain a useful file of original service-taken pictures, in order to acquaint the public with Army life—on and off the Base, and to give them an overall picture of conditions at home and abroad, as interpreted by the lenses of our soldiers.

The contest was open to hundreds of Army posts throughout the world, supervised by each major command, and on up through successive higher levels of command. Since one of the rules prohibited the use of Army facilities or material, most of the entrants were faced with the dilemma of borrowing or building equipment, and using make-shift areas as temporary darkrooms.

Seventeen representatives of leading national magazines, news services, newsreels, art galleries, and the Armed Services served as judges in the finals of the world-wide Army and Air Force Photography Contest in the Pentagon Building in Washington, D. C.

Four hundred and twenty-nine mounted prints were selected from thousands of entries received from Army and Air Force bases, both at home and abroad. Thirteen separate awards were made in the four categories, consisting of photographic equipment and

Promotion, by Staff Sgt. Virgil B. Olson of Chanute Field, Ill., is the Grand Prize winner, and first prize winner in Category B.

The Marble Champ, by Corporal Joseph Predisik of Scott Field, Ill., received the second place award in the Pictorial category.

Operation Bedlam, by Technical Sgt. Ethan A. Mellan of Hawaii, placed first in the Mission and Duties of the Service category.

including a grand prize for the best picture in the show. Certificates of merit and bronze lapel pins were presented to all final contestants. The rules of the contest allowed four categories, as follows: Mission and Duties of the Services; The Soldier Off-Duty; Foreign Countries and Peoples; and General Pictorial Work.

Grand Prize winner is Staff Sgt. Virgil B. Olson, while the first prize winner in the first category is Technical Sgt. Ethan A. Mellen with Staff Sgt. John M. Pavelke and Major Sidney Miller taking second and third place. In category B, the first prize winner is Staff Sgt. Virgil B. Olson, followed by Master Sgt. Leo H. Gillis and Lt. Daniel L. Burkett. Category C winners are T/4 James A. Hritz, 2nd Lt. Franz Ucko, and Technical Sgt. James A. Forsythe III. Winners in Category D are Staff Sgt. Fred Q. Moore, Corporal Joseph Predisik, and 2nd Lt. Franz Ucko.

Considering the many obstacles faced by Army personnel in foreign countries, such as lack of proper camera equipment, bad water supply, shortages of chemicals, printing paper, tripods, and filters, the technique was of a more than average calibre. In many cases it reached a high level of technical excellence, and compared favorably with much work hung in salons.

Looking over some of the entries, perhaps one of the most significant effects wrought by service abroad has been a bolder maturity in mental outlook—especially with relation to people whose habits and language do not exactly jibe with ours. Many of the pictures were distinctly documentary in quality; and the characteristics of each race in the Foreign Peoples and Races class were, for the most part, devoid of any contrived "Hollywood Look." This is especially heartening in view of our popular misconceptions regarding the average soldier's outlook.

Even in the General Pictorial category, there was little attempt at glamorizing the countryside; but instead, one found a rather facile approach to the peculiar or particular features of each given area, whether the subject was farmland, native habitats, or the ruins left in the wake of a bomb.

There is little question about the overall pattern of thought in the minds of our GI photographers. Many of them now returned to the "hazards" of civilian life manage to eke out a more or less comfortable living, through some of the excellent photographic training afforded by the Armed Services. Still others have become picture editors, writers on photo publications, researchers, editors, teachers, or members of the staff of photo studios in both the big cities and small towns. Large numbers of only partly trained personnel decided to continue their training at recognized schools under the GI Bill. The general consensus is that they are carrying on just about where they left off when they exchanged their "O.D.'s" for tweeds, and their GI ties for a striped number . . . in silk.

The most arresting conclusion that comes to mind, and is well worth some thought, seems to be that despite the discipline and regimentation that go hand-in-hand with Army life, individual initiative, resourcefulness, and original thinking are still the mainsprings which drive photographers, whether in the Army or in the studios, toward their goal of honest creative effort.

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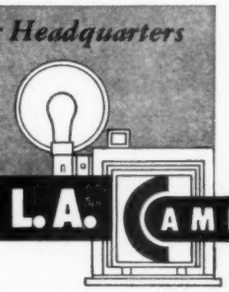

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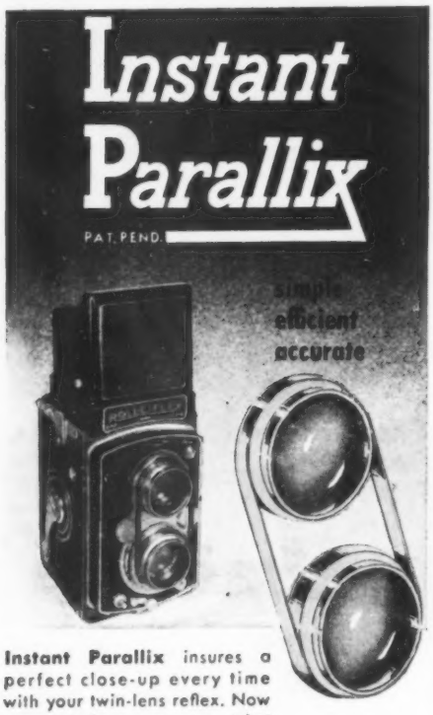

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Press

(*Continued from page* 16)

with his baseball picture, "Upset." Sam Caldwell of the *St. Louis Post-Dispatch* won first place in the news class with "Anxious," a shot of the Centralia, Ill., mine disaster. First prize in the feature group was awarded to Ed Burckhardt of the *Post-Dispatch* for his photograph of a collie pushing through heavy snow.

* * *

THE PEN & PENCIL CLUB of Philadelphia, oldest newspaperman's club in America, made the following awards following its Ninth Annual Photo Exhibit: News

Philadelphia Press photographers honored at the Pen and Pencil Club's annual photo exhibit included, standing from left: Forrest Smith, George Shivers, Joe McQuinn, Albert Wagner, Carl Richman (chairman of the judging committee presenting awards). Seated, from left: Bob Susan, judge; Vicki Hollander (Miss Press Photographer of 1948), and Jerry Doyle, cartoonist and a contest judge.

division—Albert Wagner, *Philadelphia Inquirer*, first, with "Painful Relief"; Don Pasquarella, *Philadelphia Evening Bulletin* second, with "Fire Rescue." Sports—Harry McGonigle, *Philadelphia Bulletin*, first, with "Heads-up"; Forrest Smith, *Inquirer*, second, with "Resin Bound." Features—Joseph McGuinn, *Philadelphia Daily News*, first, with "Lone Vigil"; George Shivers, *Camden Courier-Post*, second, with "Tatoes." Judges are well known artists: Jerry Doyle, formerly cartoonist with the *Philadelphia Record;* Carl Richman, and Bob Susan. The 85 prints in this exhibit were displayed again as part of the larger exhibit at the Philadelphia Press Photographers Ball April 17.

* * *

STREAMLINED and slick, *The Toledo Blade's* new photography layout is setting an efficiency record which *Blade* officials believe will cause other newspapers to adopt similar plans. Separated from the editorial room by a light-tight partition, it occupies only 680 square feet of floor space, half as much as the previous arrangement. The four *Blade* and three *Toledo Times* photographers who work there find it ideal for handling rush assignments. A labyrinth light trap eliminates the need for doors into the two identical 12 x 7 darkrooms. Every room opens on a central bullpen where the entire operation begins and ends. The assignment desk, film and print dryers and outside wash are there along with the copying easel.

A photographer's efforts often start by taking a portrait shot in *The Blade's* newly out-

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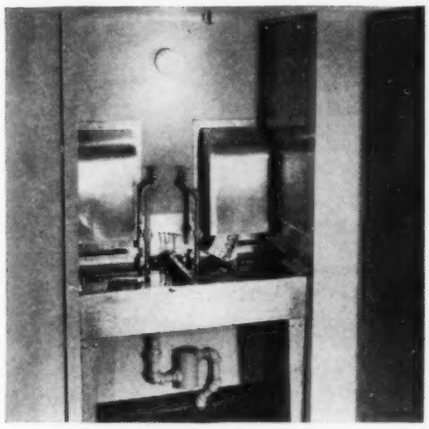
fitted studio. From there he goes to the film developing room, then, if there is time, he dries the negative in a special air-filtered film-dryer designed by Leo Long of *The Blade's* engineering department. Across the



Final wash receives prints through these stainless steel slots from two large printing rooms in Toledo Blade's recently completed new photographic darkroom.

aisle from the enlargers is a 30-inchx12-inch deep stainless steel tank which runs the length of the 12-foot room. Each of two rooms provides uninterrupted working facilities for 4 photographers. Photographs can be processed including up to 16x20 enlargements.

Finished, the photographer slides the prints through a stainless steel chute which drops them in the outside wash. From there they go to the flat print dryer alongside. Seconds later the prints are on the city editor's desk.

* * *

KEN CLAYTON of the *Chicago Tribune's* information division, concerned lest the *Tribune* not get full credit for its long list of firsts in the news photographic field, writes: "Reuters, and possibly some other press services, have been identifying a color picture of Pope Pius XII, taken in December, 1947, by David Waddington, a London photographer, as the first color photograph of the pope.' As you may recall, E. H. Johnson, chief of the *Chicago Tribune* color studio, and an assistant, took several color pictures of the pope in 1946. One of these was reproduced in full color by the *Tribune* on March 31, 1946."

* * *

DOUG PERRY of the *Shreveport* (La.) *Journal* tells this story on himself—in a recent letter to *The News Photographer*, publication of the Press Photographers Association of Boston: ". . . The other morning I was riding to work in the trolley; sitting next to me was a fellow, evidently an amateur cameraman, who had placed his Speed Graphic alongside him on the seat. Deeply engrossed in my newspaper, I glanced up to see that we were nearing my stop, so up I jump, grabbing the Graphic beside me (*his* camera) and made a mad dash for the door . . . he yells, screams, and almost throws a fit . . . I return his camera, apologize, and explain that I'm a newspaper photographer and accustomed to carrying cameras, therefore the mistake. He dries his tears and everything is okay. But, now for the finale. I had to take a couple of Speed Graphics home to do a little overhauling the afternoon of the same day; I hopped aboard a car, settled down with a Graphic on each knee and glanced up—and who do I see

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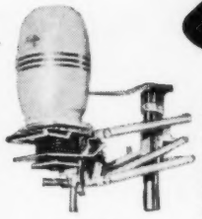

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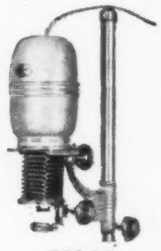

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sitting directly across from me but my boy friend of the same morning. He bites his lips . . . nods his head . . . looks at the Graphics (two of 'em) . . . and with a knowing look out of the corner of his eyes, says, 'You had a profitable day, didn't you, Pal?' Believe it or not, I just blushed and hung my head. What else could a guy do in a spot like that?"

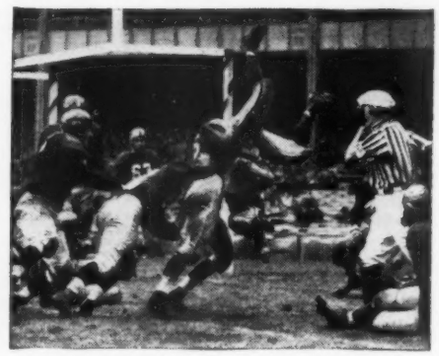
* * *

SIXTEEN prize winners and 18 honorable mentions in the spot news, sports, speedlite, feature, portrait and personalities, and pictorial classes of news photography were selected for the 12th annual exhibition of the New York Press Photographers Association of New York City which was opened to the public at the Veteran's Center in New York.

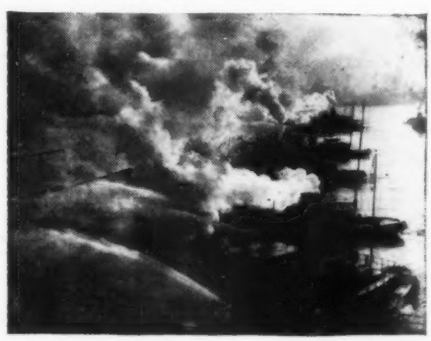
Queen of the New York Press Photographers Ball and her ladies in waiting pop through an appropriate setting of newspapers. The queen is 19-year-old Karen Lewis (center) of Wilkes Barre, Pa. At top is Arlene Anderson, Fostoria, Ohio. At bottom is Ronan York, Brooklyn, N.Y.

Irving Haberman of PM took first in portraits with this shot called "Haven."

First prize in the speedlight class of the 12th annual exhibit of the Press Photographers Association of New York went to Samuel Falk of the New York Times for shot titled "Lens Lightning."



Ernest Sisto of the New York Times earned first honors in the sports class with his "Heading for a Crash Landing."



Anthony Camerano of Associated Press took second honors in the pictorial class with his fire shot, "End of the Pier."

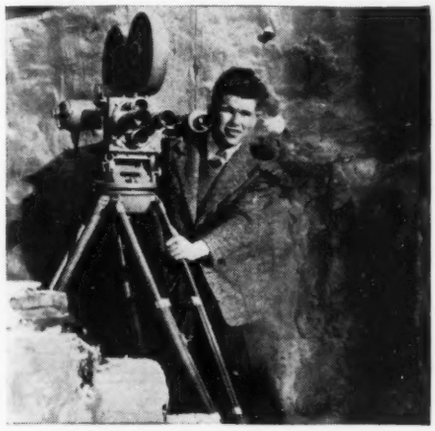
Anthony Bernato of the New York Daily News won second prize in spot news for registering varied "Forgooness Sake" expressions at a Board of Transportation session. He calls it "A Change of Faces."

The entries were submitted by staff photographers of metropolitan newspapers and syn-

dicates. First prize in the spot news went to Walter Kelleher of the *New York News* for his picture, "Cheesecake at the Opera," showing Mrs. Frank C. Henderson, a socialite, putting her foot on a table during intermission at the Met's opening night performance.

* * *

WILLIAM McCLURE, ace cameraman, has joined Warner-Pathe news as its staff correspondent. McClure headed the RKO publicity operations during the past



William McClure of Warner-Pathe News

year and earlier worked as a member of the documentary teams producing "This Is America." During World War II, he was a combat cameraman assigned to the 2nd Armored Division in Europe and after V-E Day served in the Philippines.

* * *

GENERAL Ike Eisenhower found himself out-maneuvered when he ran up against Chet Magnuson, Minneapolis Associated Press photo staffer. The general was hiding away with his host, Carl R. Gray, Jr., St. Paul railroad president, to do a little fishing at Gray's place up on the Brule River near Superior, Wis. The edict was: "No pictures." But Magnuson drove the 150 miles "just in case." He found Gray's estate well guarded, the gates locked. Then Chet went into action, as an enterprising news photographer will do. The Brule River, he noted, flowed through the Gray estate. Magnuson hunted up a guide with a canoe and the two launched it about eight miles south of the Gray estate. Then they paddled upstream. They hugged the shore's edge, then near the Gray dock they popped into the open. And there sat the general in a lawn chair, relaxing. Several guards and others were engaged in a game of croquet. All were taken by surprise. Magnuson, sitting in front of the canoe, reached back for his camera. The guards reached for their hips. Magnuson called: "Remember me, General? How about a picture?" Slightly perturbed as he strode out onto a dock waving a canoe paddle, the general smiled, fetched his favorite trout of the day and posed. The photo obtained, Magnuson thanked the general, bade him farewell and headed his "task force" downstream.

* * *

RUSS SPAVIN, former photographer of the *Mesa* (Ariz.) *News* staff, was recently named news editor of the paper.

* * *

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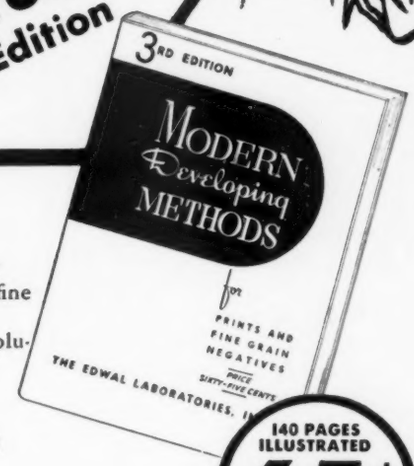

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541, 542, 122, 522	"16"	2.85	1.05	.90
124, 118, 518, 116, 616	"18"	3.00	.95	.85
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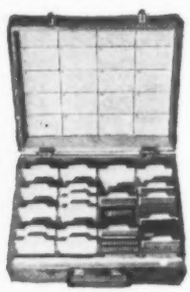

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for the National Film Board, Canadian Government agency, is Hamilton Wright, Jr., of New York City. Wright left San Juan, Puerto Rico, early in February at 80 above zero. Fifty-one hours later, including a stopover in New York, he arrived at The Pas, Northern

Hamilton Wright, Jr., (left) and National Film Board cameraman Ernest Wilson are shown on location in Canada's Northwest Territory filming fishing through the ice. Temperature is 50 below zero.

Manitoba, where the temperature was 42 below zero. At The Pas he met his motion picture cameraman and still photographer and they flew still further north, covering more than 3,000 miles in a chartered plane. "North of 53 is the most misunderstood and little known country in America," said Wright. "Imagine a country about the size of the United States with something like 6,000 people in it and you've got an idea of the population of the Northwest Territory. . . . There is a $3,000,000 winter-ice fishing going on in the Northwest Territory that few have ever heard of. We flew into a camp where 80 men were loading a winter tractor train with something like 500 tons of white fish caught under ice. . . . We stood on the ice for seven hours the first time shooting the operations and nearly died with the cold. It was 38 below. My eyes were running and the water froze the eyelids shut. My cheeks stung with pain. Our motion picture camera froze three times on that job even though they were winterized for 50 below zero. Every time we touched the metal we'd have a white spot on our fingers—just plain cold burn." Wright learned of a little known tribe of Eskimos which he was told only one white man had ever seen. "Well—I don't want to disclose where they are because I am planning a motion picture expedition up there this summer," said Wright. Wright will leave for Puerto Rico shortly and then to Chile. Vice president of the Hamilton Wright Organization in New York, Wright has directed more than 300 newsreel and short subjects for the newsreel pool.

* * *

JOE TALBOT, staff photographer of the *Columbus* (Ga.) *Ledger*, and two Ledger reporters, Jim Bellows and Carl Johnson, were seized by men in Ku Klux Klan robes, hypodermic injections of an unknown drug were given to them, and they were forced to drink liquor. They were then arrested and held overnight charged with drunkenness. Talbot and the reporters had been assigned to cover a secret midnight Klan initiation ceremony atop Pine Mountain State Park, about 40 miles from Columbus. The newsmen said that about 200 men, many of them

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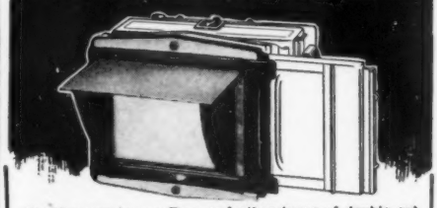

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in robes, took part in ceremonies around a giant bonfire, and had just arrived when they were seized from behind and given the injections and liquor. Bellows suffered cuts and abrasions on his head and face.

* * *

WINNERS of the fourth 1947 photo contest sponsored by the Cigar Institute of America, which was judged at a reception of the Atlanta Press Photographers Association, were: Hans Marx, Baltimore Sunpapers, first prize; Barney Coons, *New York Daily Mirror*, second prize; Carl L. Wienke, *Detroit* (Mich.) *News*, third prize; and Myer Ostroff, *Boston* (Mass.) *Record*, special prize. The Institute also announced that the 1947 Cigar Photo of the Year Award was given to Sonnee Gottlieb, International News Photos, for his prize-winning portrait of Babe Ruth, as the Sultan of Swat surveyed the Yankee Stadium on the "day" in his honor. The special yearly award for a series of unusual and appealing photos went to Bert Emanuel, *Detroit Free Press* staffer, for his rotogravure feature of the "New Dads Club" at a local hospital. Four quarterly news photo contests will be conducted throughout 1948.

* * *

A LESS SERIOUS side of the Palestinian situation was noted in this dispatch from Jerusalem: "The sudden appearance of an AP plane looking for signs of an Arabian army reported nearing the Syrian-Palestinian border produced a tense alert among Palestinian forces bent on the same mission. The alarm subsided when it developed that the plane carried AP photographer Jim Pringle and AP reporter Joe Goodwin, but the Palestinian hens took a long time to regain the poise essential for steady and conscientious egg production. The *Palestine Post* correspondent, reporting the foray, said that it was a major blow to the commissary department. "Our hens were moulting and 'nervy.' Since (the plane's) mission to our frontier, our egg supply has fallen off. This is bad, since, if we are besieged, the fowl house was to become the Emergency Ministry of Supply.' "

* * *

PAUL CALVERT, *Los Angeles Times* staff photographer, won first prize of $150 in the *Editor & Publisher* News Photo Contest for his picture, "A Mother's Tragedy," showing a grief-stricken mother walking away from the body of her drowned six-year-old daughter while a lifeguard holds out his hands imploringly in a vain attempt to comfort the mother. The picture, chosen as the best news shot of 1947, will be hung in the press photographers' Hall of Fame at Kent State University, Kent, Ohio. Calvert relates that he and other photographers were on the shore at Hansen Dam Reservoir near Los Angeles, making pictures of the scene where Mr. and Mrs. John Thomas had reported the disappearance of their two children, Patricia, 6, and Raymond, 9, the day before, when suddenly he heard a lifeguard shout, "I hit something—I think I have one of them." Calvert and three other photographers ran to the spot where the lifeguard was bringing the body of the drowned child ashore. "I made 12 pictures as fast as I could change film," said Calvert.

* * *

RODNEY REISER, former *Detroit* (Mich.) *Times* photographer, now heads his own public relations and photography office in Detroit.—●

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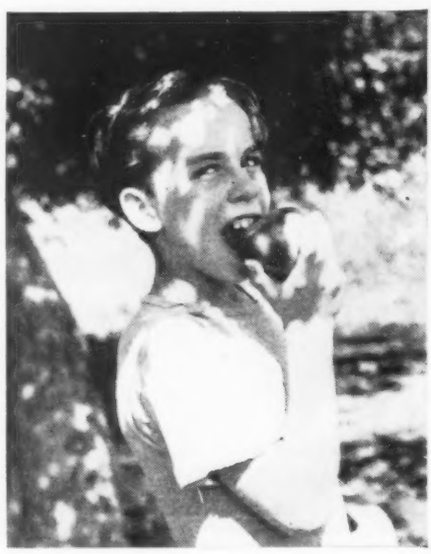
(*Continued from page* 49)

referred to as the "wide open spaces." Here expanses greet you. You begin to realize you are in a cameraman's paradise. Of course I'll admit you are not floating on air, for you have a four-pound camera in one hand and perhaps a 15-pound bag of equipment in the other. But in your ecstacy of discovering the endless wealth of picture material, your load will at times be lightened and forgotten. Time, too, is your cheapest and most plentiful commodity. So when you have to come out of the clouds, there is always a handy tree stump for a chair, or a soft green carpeted bank on a cool creek to take a nap with one eye, while you scan a dozen pictures around you with the other.

In the country, clouds stretch endlessly, with fewer chimneys, gas tanks, and telephone posts to scar them. And different days will give you different kinds of clouds, should you happen to be a stickler for pattern shots or the poetry of the skies.

Rosy-cheeked carefree children, in not too



The dappled pattern of light and shade created by sunshine drifting down through the leaves will add punch to your picture.

ragged, not too new clothes, run around in these small hamlets, waiting for new thrills and new people. Professional studios in the city have to go to great expense to get hold of models like these. It is even a big item of expense and research for them to maintain a wardrobe of these well-worn clothes, that you'll find made to order on location.

As a rule these people in the country and small towns are frank, candid, and usually a little apprehensive from previous experience with some thoughtless city people who picked their flowers and apples without asking the owners first. But if you convince them of your real purpose you wouldn't ask for finer friends and they'll most always do anything for you.

Don't try to sell them prints of pictures you take of them; likewise they'll feel awkward if you try to pay them cash; most prefer pictures as compensation. As a matter of fact, they may be skeptical of your promise to send them some 8x10's when you "get back to the city," but when they do receive the promised prints, they will feel humbly grateful and send you a letter of thanks, and in many cases, an invitation to stop by for Sunday dinner next time you are in the neighborhood. The whole situation must be handled in the light that they are accommodating you in letting you photograph them.

At times your bus may have passed a picture before you could make up your mind, but another turn of the road usually will reveal another perhaps more interesting setup. This time it clicks instantly—it's three beautiful white horses pulling a plow gracefully across a freshly furrowed field. In a moment, with a dozen picture possibilities passing through your mind, you are off the bus and making your way across the field.

Sunlight which created a backlight for the youngster's head was combined with a flash for front light to make this engaging portrait of a farm lad and his calf.

Just as though it was made to order for you on a Hollywood set, a little girl with blonde curls waving in the June breeze dashes across the field, with a basket of midmorning snacks, to her daddy at the plow.

After your short introduction to the farmer, you have soon finished a half-day making a batch of pictures of these two natural people that would make an enviable starter for a salon exhibit, a half dozen possible sales to an advertising agency, or enough material to furnish a dozen house organ covers. And—not forgetting to get back to everyday essentials, it's lunchtime when you get through and Mr. Farmer will say "Better come along to dinner, if you don't mind pot luck with us, we're just having chicken today."

If you don't care to work particularly with models, there is surely ample opportunity for your picture sense to have a good workout. Dramatic animal shots can be a source of good revenue. But even animal shots take a world of patience. After a short nap under a shady tree on a luxuriant mattress of soft green turf, you might notice a group of ducks paddling around in what appears to be an ordinary shallow mudhole pond. (You previously have asked the owner permission to walk over his land.) You immediately see a good picture possibility in the huddled white

group in the sun. On approaching nearer, you begin to see your hopes shattered as the ducks scatter at your presence. You spy a couple of kids around the house and begin to proposition them with a quarter apiece to stay behind this pond at vantage points opposite you. An hour passes, and nothing is accomplished and your helpers have been called home. In the afternoon you try the stunt again and the kids are beginning to

Be on the watch for nature's children, for their presence, with or without a model, provides for high human interest.

enjoy the task. The ducks become confused and frantic not to be able to escape. After they swim in circles for half an hour, you finally get your picture. This type of patience will be found necessary in many other types of outdoor photography, but the result always will be worth the trouble.

Many amateurs, advanced amateurs, or near-professionals feel that one has to have a four door sedan, one or two cases of bulbs in the back seat, several types of reflectors and portable stands, a couple of tripods, and extra lenses and a view camera perhaps to make a holiday picture jaunt in the country a successful one. Let me say with conviction that, for one of these "vagabond trips" just such a generous array of the above enumerated equipment could be more of a hindrance than a help. Travel light for the best pictures, and when you leave for the out of doors, don't worry about where you may land. Resort areas which may be found near almost every town or city, lakes, scenic points of interest, state parks, and small towns, these and all the other features which go to make up America are the stage for your shooting. So, step out and buy a ticket for better pictures.

With the bare essentials of equipment enumerated in the beginning of this article and, assuming that you have a fair knowledge of the basic elements of photography plus a small amount of native originality and creativeness, there shouldn't be the slightest doubt about getting a successful set of pictures that also will be sufficiently versatile in character and quality to appeal as an accomplishment to yourself, your friends, and critics.

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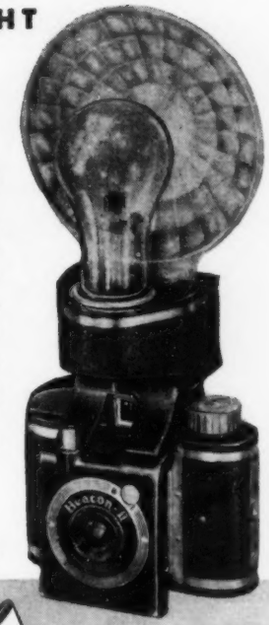

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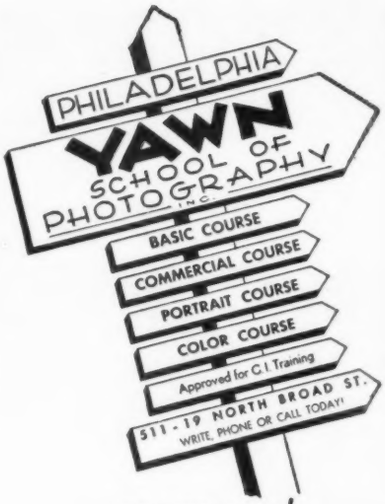
Twilight in the country, particularly when you are fortunate enough to find silhouetted haystacks, is sure to provide you with fine material for your camera.

capitalize on his country pictures, there are a few things he might do. As any photographer will say who has sold pictures, the process of ascertaining just where to sell pictures is gradual and spread over a few years, but the amateur can be spared a lot of time by availing himself of the shortcuts that I and others have stumbled on to the hard way.

There are too many sources to make it practicable to even attempt any kind of methodical enumeration. For the inexperienced, I'd say one should write to *Printers Ink*, 205 E. 42nd Street, New York City, who, for $5 will send you a list of every house organ in the United States. Another method is to review the "publications" heading of the classified telephone book. Lastly the method which I believe the most practicable from expense and time-expended standpoint is to browse about a second hand bookstore that carries stacks and stacks of past issues of trade magazines or house organs. Here you will see reproductions of photographs that may not be as good as what you have. The name of the buyer, who is most always the editor, is on the title page. Everything submitted must be 8x10 and glossy.

From now on the ice is broken, providing

Country schools are a good source of fine pictures. Here Samuel Myslis has used a flag and a tree branch to frame a shot of children who are enjoying recess.



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COLOR ON DISPLAY

Scale model of a billboard shows how a natural color photograph can be inserted.

Natural color photography, long a basic factor in magazine and newspaper advertising, will soon make its appearance on billboards throughout the country, due to a new development by H. M. Lupton, industrial designer. The idea is to combine actual color photographs, not reproductions, with a conventional billboard, the latter being painted or lighted to act as an oversize frame. Advertising copy will be lettered in the usual manner.

Heart of the plan is the "Futura Natural Color Process," a method of blowing up color transparencies to sizes as large as 8x12 feet; this is easily large enough for billboards now in use, and research is under way to produce even larger sizes. The blow-ups are weatherproofed by a secret process that prevents fading and deterioration for as long as six months, longer than the average billboard life.

Many advantages are immediately apparent with this process. Color photographs can depict things like clothes, foods, people, and machines with a faithfulness to color and texture unobtainable by most artists, and in a considerably shorter time. By using a slotted billboard, the enlargement can be replaced to correspond to changes in advertising policy within one or two days, the time required to make a new blow-up.

Cut-out figures in natural color mounted on plywood can add a third dimensional effect to the display, especially when backed by another photo set normally into the frame of the billboard. Attractive landscaping would increase the natural beauty, and the addition of concealed lighting would complete the change of the common billboard from an artificial eyesore to a pleasant supplement to the scenery.—*George Winthrop Perry, Nashville, Tenn.*

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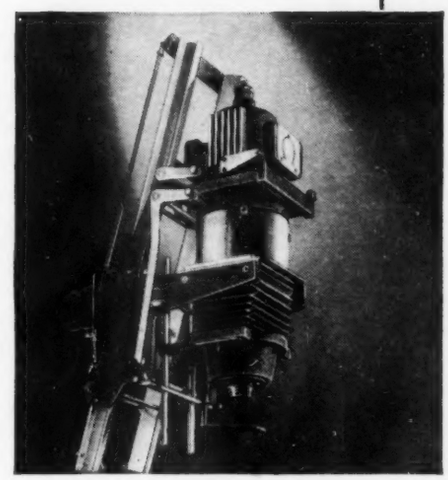

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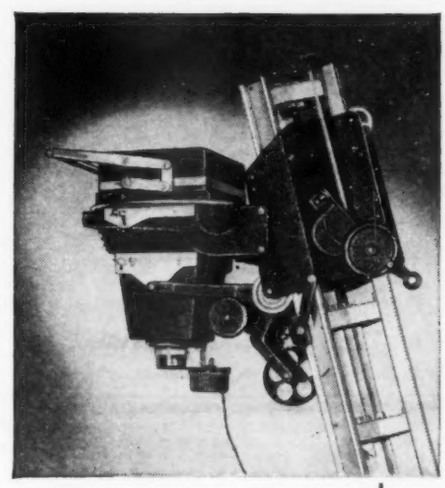

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100 Houston plastic slide mounts	3.50
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Calendar of PHOTOGRAPHIC EXHIBITIONS

***Conducted according to the recommended practices of Photographic Society of America.**

12th South African Salon of International Photography, Cine Section, Johannesburg Photographic Society.

On exhibition during May at Johannesburg, South Africa.

6th Annual Piedmont Salon of Photography, Piedmont Festival, Inc.

On exhibition May 9 to 16, Reynolds Auditorium, Winston-Salem, N.C.

Sewanee Southern Salon of Photography,* University of the South, Sewanee, Tenn.

On exhibition May 7 to 21, Sewanee Art Gallery, Sewanee, Tenn.

5th New Zealand International Salon of Photography*, Waikato Photographic Society, Hamilton, New Zealand.

On exhibition May 10 to Aug. 6 throughout New Zealand.

7th Cincinnati Salon of Photography*, Camera Club of Cincinnati.

On exhibition May 24 to June 7, at the Cincinnati Art Museum.

International Exhibition of Photography*, Solihull Photographic Society.

On exhibition May 29 to June 5, the Council House, Solihull, Birmingham, England.

3rd Annual Collegiate Photography Exhibition, Kappa Alpha Mu, University of Missouri.

On exhibit in May at the University of Missouri.

7th Montreal International Salon of Photography*, Montreal Camera Club.

On exhibition May 29 to June 20, Museum of Fine Arts, Montreal, Canada.

1948 Baltimore International Salon of Photography*, Baltimore Museum of Art and Baltimore Camera Club.

On exhibition June 4 to 30, Baltimore Museum of Art.

10th International Salon of Nature Photography*, Hobbies Magazine, Buffalo, N.Y.

On exhibition May 18 to June 14, Buffalo Museum of Science.

13th International Anthracite Photographic Salon, Scranton Camera Club, Scranton, Pa.

On exhibition May 29 to June 13, Everhart Museum of Natural History, Scranton, Pa.

12th Virginia Photographic Salon*, Camera Club of Richmond.

Closes May 20.
Entry fee 25 cents per print, minimum $1.
Eight prints allowed.
On exhibition June 13 to 30, Valentine Museum; Richmond, Va.
For entry form write Lewis G. Berry, 3603 Florida Ave., Richmond 22, Va.

1st Dixie National Salon of Photography*, Dixie Camera Club, Atlanta, Ga.

Closes June 1.
Entry fee $1.
Four prints allowed.
On exhibition July 1 to 15, Carnegie Library, Atlanta.
For entry form write James K. Jobson, 108 Tenth St., NE, Atlanta, Ga.

11th Annual Salon*, Memphis Pictorialists.

Closes June 7.
Entry fee $1.
Four prints allowed.
On exhibition during July at Brooks Art Gallery, Memphis, Tenn.
For entry form write Brooks Art Gallery, Memphis, Tenn.

3rd Oklahoma International Color Slide Exhibition, Duncan Camera Club, Duncan, Okla.

Closes June 14.
Entry fee $1.
Four 2x2 slides allowed.
On exhibition June 25, Duncan, Okla.
For entry form write Bob Diggs Brown, Box 335, Duncan, Okla.

International Salon of Photography, Czechoslovakian Association of the Amateur Photographic Societies.

Closes June 15.
Entry fee $1.
Four prints allowed.
On exhibition from September to November in Czechoslovakia.
For entry form write the Czechoslovakian Association of the Amateur Photographic Societies, Praha II, Vaclavske namesti 17, Czechoslovakia.

"Gateway to the North," 3rd Annual Exhibition of Photography, Edmonton, Canada.

Closes June 15.
Entry fee $1.
Four prints allowed.
On exhibition July 12 to 17, Arena Building, Edmonton, Canada.
For entry forms write "Gateway to the North," Edmonton Exhibition, Edmonton, Canada.

5th Lititz Springs Photographic Salon*, Lititz Springs Camera Club, Lititz, Pa.

Closes June 23.
Entry fee $1.
Four prints allowed.
On exhibition July 4 to 11 at the R. M. Spacht Furniture Store, Lititz, Penna.
For entry form write David E. Miller, 37 E. Lincoln Ave., Lititz, Pa.

1st Saskatoon Canadian Salon of Photography*, University of Saskatchewan.

Closes June 28.
Entry fee $1.
Four prints allowed.
Canadian entries only accepted this year.
On exhibition July 19 to 24 at Saskatoon Exhibition.
For entry forms write Fred Wiles, Suite 30, Kewatin Apts., Saskatoon, Sask.

3rd International Salon of Photography, Camera Luxembourg.

Closes July 1.
Entry fee $1.
Four prints allowed.
On exhibition Aug. 14 to 25, at the Municipal Palace of Luxembourg.
For entry form write Georges Steil, 14, rue St. Hubert, Luxembourg.

4th Salt Lake International Color Slide Exhibit*, Salt Lake Photochrome Club.

Closes July 3.
Entry fee $1.
Four slides allowed.
On exhibition July 16 to 24 at the State Capitol, Salt Lake City, Utah.
For entry form write Dr. C. E. Barrett, Box 246, Salt Lake City 8, Utah.

4th International Exhibition*, Falmouth Camera Club, Cornwall, England.

Closes July 17.
Entry fee $1.
Four prints allowed.
On exhibition Aug. 4 to 14, YMCA Bank House, Falmouth, Cornwall, England.
For entry form write C. E. Brooking, "Cotswold," Trescobeas Road, Falmouth, Cornwall, England.

9th Annual North American Salon of Photography, Sierra Camera Club and California State Agricultural Society.

Closing date for prints, July 28; for color transparencies, Aug. 7.
Entry fee: $1 for 4 prints, $1 for 4 slides.
On exhibition Sept. 2 to 12, California States Fair, Sacramento, Calif.
For entry form write Grant Duggins, Exhibit Sudervisor, P.O. Box 2036, Sacramento 9, Calif.

Swedish Master Competition 1948.

Closes Aug. 15.
Four prints must be sent.
On exhibition from October to November in Stockholm.

For entry form write Swedish Master Competition 1948, Box 3221, Stockholm 3, Sweden.

2nd Annual Photography-in-Science Salon, Smithsonian Institute and The Scientific Monthly, Washington, D. C.

Closes Aug. 16.
No entry fee.
Four prints and four color transparencies allowed.
On exhibition Sept. 1 to 21, U.S. National Museum, Washington, D.C.
For entry form write The Scientific Monthly, 1515 Massachusetts Ave., NW, Washington, D.C.

39th Annual International Exhibition, London Salon of Photography.

Closes Aug. 25.
Entry fee 5s.
Six prints allowed.
On exhibition from Sept. 11 to Oct. 9 at the Galleries of the Royal Society of Painters in Water Colors, London.
For entry form write R. C. DeMorgan, 26–27, Conduit St., New Bond St., London, W. 1.

13th Annual Western Ontario International Salon of Photography, London Camera Club.

Closes Sept. 3.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 21 to Oct. 5 at the London Camera Club, London, Ontario.
For entry form write A. E. Adams, 923 Maitland St., London, Ontario, Canada.

44th Annual Exhibition of Pictorial Photography, Nottingham and Notts. Photographic Society, Nottingham, England.

Closes Sept. 6.*
Entry fee $1.
Limit of four prints, six monochrome lantern slides, and six color lantern slides.
On exhibition October 2 to 30, City Art Gallery, Nottingham Castle, England.
For entry form write Messrs. F. Mead and G. D. Harrison, c/o Midland Bank, Ltd., Victoria St., Nottingham, England.

Northwestern International Salon of Photography*, Western Washington Fair, Puyallup, Washington.

Closes Sept. 7.
Entry fee $1.
Four prints allowed.
On exhibition Sept. 18 to 26, Puyallup, Washington.
For entry form write Western Washington Fair Association, Puyallup, Washington.

3rd Columbus International Exhibition of Photography*, Columbus, Ohio.

Closes Sept. 8.
Entry fee $1 for each division.
Pictorial: four prints allowed.
Color: four transparencies, four color prints allowed.
Nature: four transparencies, four color or monochrome prints allowed.
On exhibition Sept. 15 to 22, Lazarus Assembly Center; Sept. 28 to Oct. 5, Columbus Gallery of Fine Arts.
For entry form write Fred H. Braunlin, 456 Elsmere St., Columbus 6, Ohio.

5th Chicago International Color Slide Exhibit*, Chicago Color Camera Club.

Closes Sept. 25.
Entry fee $1.
Four slides allowed.
On exhibition Oct. 12 to 15, Chicago Historical Society.
For entry form write Philip R. Kephart, 328 Franklin Ave., River Forest, Illinois.

WORLD HOBBY EXPOSITION

Plans are now in progress for the World Hobby Exposition which will be held in Philadelphia at Convention Hall—Commercial Museum—November 15 to 20. Charles Snitow, president of the Exposition, announces that floor plans and other factual information pertaining to the Philadelphia show are now available from the World Hobby Exposition, 331 Madison Avenue, New York City.

The first show was held in Chicago last February and won acclaim from both industry and the public in general.

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Magazines

(*Continued from page* 16)

staff photographers were around at the moment.

Roy Pinney used to be assistant curator of insects at the Brooklyn Museum, but as a result of a fairly sound knowledge of photography was assigned to accompany the Oxford British Guiana expedition as both naturalist and photographer. This was his big break, as his pix were given wide play in a rotogravure section shortly thereafter. But now he is hopelessly tagged as a photographer of children. He didn't attempt to explain the switch from bugs to his current specialty.

From the foregoing you can see that many of today's finest magazines photographers followed no set plan other than capitalizing on opportunities which seemed worthwhile to them. There are many, of course, who always have known what they wanted and never swerved from the path, but their number cannot compare with the former.

* * *

What's A Baseball? The fact that Eliot Elisofon was in town momentarily on a stopover between assignments in Honolulu and the West Indies points up the impossibility of a magazine man's ever catching up with what's going on here at home. Which can be best illustrated by a story about the last time Eliot came to town—that time from a little jaunt to Africa. He spent a couple of weeks in a hotel room captioning his work, then went off to Maine for a long rest. The day he got back, he called his editor.

"How would you like to photograph the World Series?" he was asked.

"Sure," said Eliot, "Who's playing?"

So they sent the poor lad to school to learn the game all over again.

* * *

Status Quo Note. Arthur Rothstein of *Look* magazine returned from France, Austria, and Italy, where he had spent three months or so on a political and economic story, to say that Europe was generally a rather grim place with everything changed radically. But, he added, there was one thing which was the same as ever—photographers

Arthur Rothstein, Look's chief photographer (with case), carries one heavy load, while a mutual friend (with the ears) carries another heavy load—in this case it's Ben Kocivar, the Look writer.

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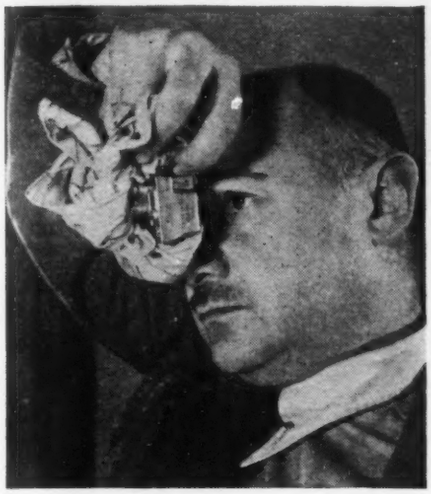
still somehow find themselves walking with a heavy load of equipment while the writers ride in comfort. (See illustration.)

* * *

The Papers. ROMAN VISHNIAC has returned from a year's work in Europe for United Jewish Appeal with a large supply of memories and stories—most of them sad and troubled like the land of their origin. His recent book, *Polish Jews, A Pictorial Record,*



Roman Vishniac is catching another famous candid—by disguising his Leica with a handkerchief. On hot days, he just pretends to be wiping his forehead.

provides the most striking evidence of the fears, suspicions, and grinding poverty of much of Europe.

War's violent dislocations, the memories of a too recent past, and a deep distrust of the future have created fear and wariness in nearly everyone, he relates. As a result, most of Europe has complicated its already fantastically complex life with ream upon ream of papers, better known (to make it official) as "PAPERS." Without them one is lost. They are as much a part of one's life as one's pants, Roman said.

Roman himself was caught in this blinding storm of papers. After petitioning time and gain for permission to enter Germany, he finally was issued a passport. This got him to Berlin. But once there, he found to his utter dismay that he was "under suspicion." To appreciate this, you should know that Roman is a grey, kindly, gentle little man, about as dangerous as a bowl of warm milk. But it seems that he did not have a thing called a "travel order." This was a dreadful mistake. It immediately branded him as one of those suspicious characters who spend most of their time in dark alleys arranging to kill other dangerous characters for American cigarettes. Or Spam. Everyone shunned him. Who could tell, after all, what infamous deviltry this old boy was up to? Besides, notice the box he carries with him—A bomb? Cigarettes for the black market? Very suspicious. Not only was he shunned by everyone, but he couldn't even buy at the American PX. Nor was he supposed to move anywhere. He was completely stuck. And lonely.

"I never spent a more miserable two months," said Roman. Finally he got out—and he still feels a little badly about this—by riding a British train to France, hoping they wouldn't challenge an American. They didn't.

Extra Fast That describes the new Elgeet 3" F/2.9 Cine-Tel*—the *fastest* quality lens in its price range. Details in poorly lighted areas that an ordinary lens cannot pick up, can now be captured on your film.

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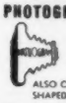

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CAMERA CLUBS

Midwest Movie Group Holds First Conclave

Affiliated clubs and the general public alike expected to spend an interesting and informative day on May 2, when the *Associated Amateur Cinema Clubs* held their first annual convention at Chicago's Palmer Park Field House. A large array of exhibits of motion picture and slide equipment and accessories, a half-hour instructional film on movie titling, and other films and demonstrations were highlighted on the program.

Hosts for this year's event were members of *Movie and Slide Club*, a member organization of the association which is composed of seven movie clubs in the Chicago area. Located in communities all the way from Peoria up to Kenosha, the individual clubs visit one another *en masse* frequently, and are doing much to foster interest in their hobby. Secretary of the association is Miss Alice Stigers, and the headquarters are at Suite 1825, 25 E. Washington St., Chicago 2, Ill.

"Meet The Models" In Denver

Believed to be the first organization of its kind, the *Meet the Models Camera Club* recently launched a unique program in Denver, Colo. A field meeting is scheduled for the second Sunday of each month, at which time the members accompany a group of professional models to a pre-arranged location for a session of posing and photography. Models are furnished gratis by the McCoy Studio of Charm, and the amateurs are permitted to select any of the 40 or so attractive and accomplished young ladies on the McCoy list. Results of the picture-taking meets are exhibited and discussed during the club's regular evening sessions. For more complete details concerning this novel project, write to the club president, Don Barnett, Hall Hotel, 1315 Curtis St., Denver 2, Colo. Incidentally, Don wants to know if any other club has been formed on this same identical basis. Let him know.

Judging Of Prints Televised

Photographic history was made recently when Station WFIL filmed the judging of the Philadelphia International Salon, sponsored by *Miniature Camera Club of Philadelphia*, and then broadcast the film by television the same evening. The video program included action shots of the judges, the handling of prints, closeups of the winning entries, and brief talks by two of the club's experts. At press time the Philadelphians hadn't had an opportunity to gather any considerable amount of public reaction to the show; but they advised that they expected considerable comment, since most television sets are in taprooms and since such establishments are frequented by a goodly percentage of "photographically-minded persons." (Hmmmm.)

International Print Exchanges Established by PSA Division

In order to bring about the interchange of print exhibits between photographic organizations in the United States and those in other countries, the Pictorial Division of PSA has established the International Portfolio Exhibits Exchange. Already contacts have been made with the Netherlands, Italy, France, Sweden, Denmark, Australia, Cuba, and Puerto Rico. First actual exchange of shows is being made between *League of Nether-*

Golden Anniversary! When Grand Rapids, Michigan, Camera Club celebrated its fiftieth anniversary with a birthday dinner recently, even the cake was appropriately topped off with a model of a camera. In this picture (left to right) are H. M. Long, who has been a member of the club since 1909; W. S. Warnock, present club president; and Ralph Windoes, guest speaker at the banquet.

lands Amateur-Photographers Societies, consisting of about 36 camera clubs, and *Chicago Area Camera Clubs Association*, which includes some 50 clubs Arrangements also are being made for exchanges between individual clubs, it is announced.

All clubs and councils which are interested in this project should direct correspondence to Sylvia Sminkey, general secretary, PSA International Portfolio Exhibits, 1626 Juneway Terrace, Chicago 26, Ill.

We Hear . . .

THAT *Miami Shores Photo Club* would appreciate suggestions and other correspondence from you. Address communications to this newly-formed group in care of the secretary, Dwight Steele, at 9545 N.E. Second Ave., Miami, Fla.

With a series of monthly print contests and a class in elementary photography scheduled under faculty guidance, the *LaSalle College Photographic Society* is off to a fine start in Philadelphia, Pa. James Kennedy is faculty advisor.

Sorry to learn that *Southwest Council of Camera Clubs'* "News" is to be discontinued. As we may have mentioned earlier, the bulletin was among the best to reach us from the standpoints of style and appearance. Editor M. A. Woodbury and his staff can be justly proud of the job they have done, and we'll hope that the discontinuance turns out to be merely a suspension.

Note to Philadelphians: Check the evening of June 8 on your calendars, because that's when *Germantown Photographic Society* is to hold its annual print exhibit and open house. The place will be Chelten House, 121 W. Chelten Ave., Philadelphia. Drop in and look 'em over.

Recently elected secretary of *Nashua Camera Club* is Fred Desrochers, 60 Gillis St., Nashua, N.H. Fred allows that his group is anxious to exchange ideas with the rest of you.

According to a recent issue of The "Jackson Parker," monthly bulletin of *Jackson Park Camera Club* (Chicago), the club's print committee takes a dim view of people who submit the same prints more than once in club competitions. Just for the sake of argument, we'll mention that in our experience a given judge on a given night will rule out some good work which the next judge will rate very highly. We've had it happen to us, in fact—taking first prize with a print which a previous judge had dismissed with a few remarks. Both judges were competent, and both continue to enjoy enviable and deserved respect. Only one we never could fool was Harry Shigeta, who gave one of our prints exactly the same treatment on two occasions a year apart. Of course, if a print is simply lousy, and the maker brings it in repeatedly just for the sake of entering *something* on print night, your only alternative is to blast, and blast hard.

Bill Willig, who edits *Ft. Wayne Camera Club's* monthly "Lens Flare," has delineated the tribulations of a club editor very nicely. Says he: "If we put our own stuff in, we are vain . . . if we copy from others, we are lazy, and have no imagination . . . if we do accept something from someone else, and rewrite it, we are swell-headed . . . if we do not rewrite it, we have no initiative. People will even say that we copied this. *We did.*" Nicely handled, Bill, and it's good to see *Ft. Wayne* back in the field with a club publication. It couldn't be in better hands.—*Whit Hillyer.*

No. 1 of a series

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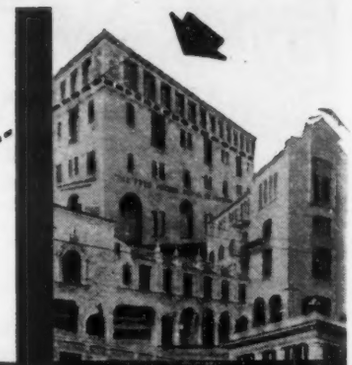

A look inside of Studio E, 4th floor (outlined at right above) one of the large shooting studios.

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Young America Learns Photography

(*Continued from page* 83)

Mildred Hatry. In the club's permanent exhibit room seventy-five prints are always on view.

And so these teen-agers, leaving behind childish things, have been adventuring in the

Watch the Birdie, by Robert Foster, is a simple but very unusual silhouette revealing imagination, a sense of humor.

infinite reaches of art, touching the fringes of Beauty's garment— although they'd be the first to scoff at such a corny expression. They will agree, as they dismantle the June exhibit, that the long hours spent in the stuffy con-

Gayle A. Foster, advisor to the Gould Academy camera club, stresses simplicity, rapidity, and accuracy of work to members.

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E. K. Aero Contact SW, F-2-3, 10x10, gross	1.00	4
E. K. Azo Contact DW, E-2, 8x10, gross	1.50	6
E. K. Azo Contact SW, F-2-3, 7½x7½, gross	1.80	2
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E. K. Kodacolor Aero Rev. Film, 5¼" x 20'	3.25	3
E. K. Kodacolor Chem. Kit, ½-gal., with instr.	3.00	10
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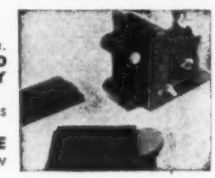

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Studio 35 BOX 677 GRAND CENTRAL P O NEW YORK N Y

This gag shot of a group of students was made one evening just after a costume play. The print was popular and the club sold many for students' scrap books.

fines of the dark room were well spent, even though they might have been playing softball or tennis or golf or skiing, or just plain loafing in the sun, for here before them are the imperishable fruits of those hours.

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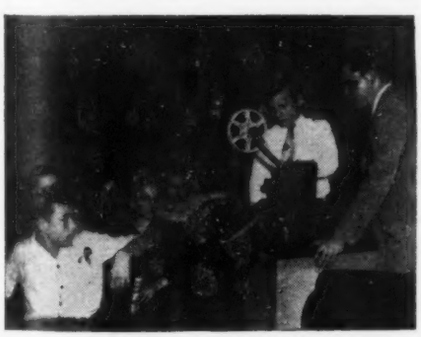

In Ampro projection room, Bob Bergquist, central division sales, watches Student Bob Kramer demonstrate what he learned.

by operating the projectors themselves. Ampro reports that the students quickly grasped the fundamentals of handling projectors, and as testimony of their proficiency, Ampro gave each student a card stating that the bearer was an "Authorized Amprosound Operator . . . thereby certified to be a competent Amprosound 16 mm motion picture operator."

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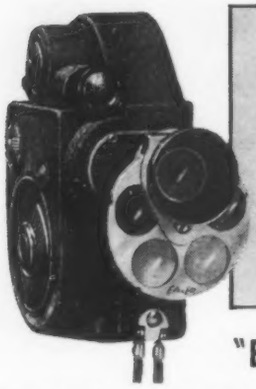

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In the Heart of the Printon Industry

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Wedding Movies

(*Continued from page* 119)

The next scenes could be of the bride coming out of her home and getting into the family car to depart for the church. You could then go back to the groom looking through his pockets for the ring, until the best man reminds him that he has it, and everything is well. The next scenes could be of the bridal car arriving at the church and the bride entering the church. It always is interesting to have pictures of all the people who attend the wedding coming up the church steps and entering. The bride and groom later get a lot of fun out of saying, "That's Aunt Clara and Uncle Billy," or "There's Mrs. Pendergast."

A relative drove my son-in-law's car and left it in front of the church; however, when he parked it he left the keys inside and locked all the doors. Something like this is always fun to film.

In making a wedding movie record, you can write your own ticket on just how much footage you want to expose. It might be well to discuss the plans with the bride or her mother and make an outline of the details to be highlighted in the movie. If you want to end up with a four-roll movie (200 feet of 8 mm, or 400 feet of 16 mm), you should decide in advance how many feet of film will be allotted to each sequence. This will help you to "budget" your film in advance.

Today most movie makers like to use color film for wedding pictures. This is quite natural, because how else can one record the colorful dresses of the bridesmaids and make effective close-ups of their bouquets? The bride, too, will cherish the close-ups of herself in color; and further, how else can one truly record the "blushing bride?"

The one problem in color filming is the making of scenes inside the church of the ceremony. This can be solved by making the interior scenes on fast black-and-white film, and then after the film is processed by having it dye-toned to the desired color. This toned section can be spliced in with the color scenes made out-of-doors, and when this is done one is hardly conscious that it is not an actual color film record.

Kodak Single Solution Dye Toner T-20 or its equivalent can be used to tone your films. Practically any desired color can be obtained with this bath.

After the wedding films are processed, they should be edited and titled. The various scenes should be cut to proper length and arranged in the best sequence.

The titles should be adequate and should contain information on dates, and names of persons and places that might be forgotten in a few years. Remember, the wedding movie may very well become an important part of the family movie library, and may become as precious as the pictures of our grandparents and great-grandparents are today.

The wedding breakfast is a happy occasion and should be included in your film coverage. Get a long shot of the group with toast-glasses raised, then a medium shot of bride and groom, then an extreme close-up of glasses being drained.

A wedding film such as we have discussed here should be duplicated (if you can afford it) so that there will always be more than one copy available. The duplicate print should be stored in a location widely separated from the original, so that in case of fire or flood both films would not be dam-

Popular Photography — Lynda Greer

". . . . and this is the kitchen!"

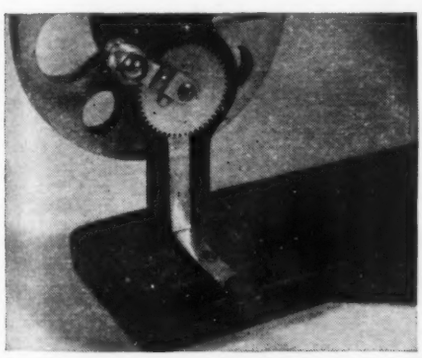
Bridesmaids admire the bride's wedding ring—and you catch another good candid scene. You'll improve the sequence if you get a close-up of the hand and the ring.

aged at the same time, and at least one would be salvaged.

Making wedding movies is fun—and remember, there's no finer gift you can give to the bride and groom than a motion picture record of their "day of days."

MOVIE REWIND BRAKE

An easily made rewind brake for the inexpensive type of rewinds can be made from a short length of stiff metal or angle bracket material. The metal strip is bent at a right angle so that the upright part can be placed inside the sprocket of the



Angle iron applies pressure to inside of sprocket wheel to slow down rewinder.

rewind mechanism. A very thin piece of soft rubber eraser cemented to the end (tape can be used) provides the friction against the inside of the sprocket wheel.

The base part of the metal strip is held on the base of the rewind by means of a bolt and nut through the center drilled hole in the rewind base. Two or three coils from a small wire spring are placed between the metal strip and the rewind with the bolt through it to provide a slight spring action when the brake is to be applied. The bolt should not be too tight and a little experimenting will show the necessary tension. A rubber stopper cemented to the outer end of the brake lever is the finger rest.

In use in rewinding films, pressure on the stopper will give the necessary light braking action to prevent overrunning of the film. With no pressure being applied, the rewind is, of course, free running.—*George Carlson, Chicago.*

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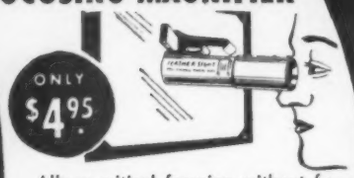

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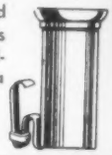

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(*Continued from page* 56)

handle, working for the *Post* exclusively. One of the most remarkable things about this rapid success was that on two of his assignments he was actually sent to New York City to make his pictures. That has never ceased to amaze him, and proves definitely that his decision to move was not a mistake.

Shrout's assignments have come in so fast that he hasn't had time to fix up his darkroom as he wants it and his methods are somewhat primitive at the moment as compared with the pent-house apartment darkroom technique of some of his friends. His darkroom procedure can be a good lesson to the many thousands of amateurs who can afford no more elaborate darkroom equipment than Bill has right now. He limits his set-up merely to an enlarger, a safelight, and two trays (he doesn't even use a shortstop bath). It will prove to amateurs that superb work can be produced even in the most simple of surroundings, and that a lot of fancy equipment will add nothing if the proper feeling for making pictures is not present.

Other drawbacks which some consider serious threats to good work, such as well water that runs nearly eighty degrees, and which contains so much rust that it must be filtered, plus the terrific heat of the general area which requires that considerable ice be employed to keep the various solutions down where they belong, are coped with, and passed off as small matters by Shrout. Of course he plans a super darkroom, as all of us do, when he finds time to work it up, and it will include the big automatic drum print dryer which Bill jealously guards in his hallway even though he hasn't had time to uncrate it. Prints are now dried four at a time in the kitchen—that end of the business being handled by his cooperative wife. At present it is a question of "who gits thar fustest" which decides whether the family laundry or the Shrout prints are washed in the darkroom tubs, but so far the prints have always met the *Post* deadlines, so the situation must be in hand. All of these things bother Bill not a whit, for he is now in the position of which he has always dreamed. For instance, while he develops films or washes prints, he takes time off for a swim with his two daughters. His daughters, by the way play no small part in accomplishing the darkroom chores, such as mixing chemicals, and washing films.

In regards to chemicals, Bill utilizes standard ready-mixed formulas—Microdol for films, and Dektol for paper—and he varies the recommended procedure very little. He believes that continuous and violent agitation of his films, along with overexposure and underdevelopment, are responsible for the brilliant negatives which he always achieves.

Shrout's shooting technique seems nearly as simple as his darkroom work, and actually they both seem that way because they are products of many years of experience, and have been standardized over a long period of time. His lighting, like that of many other magazine photographers, is usually as simple as the situation will allow, and generally consists of two or three flash extensions in which he uses No. 22 bulbs, plus the fill-in lamp on the camera, the latter nearly always being a

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No. 5 flashbulb. Some of his shots however, have proved quite complex, and have necessitated the use of as many as five bulbs and 200 feet of wire . . . all synchronized on a three cell battery case. Most of his black-and-white work is done with the Rolleiflex, but for color work his choice is the Speed Graphic, using daylight Kodachrome and blue flashbulbs.

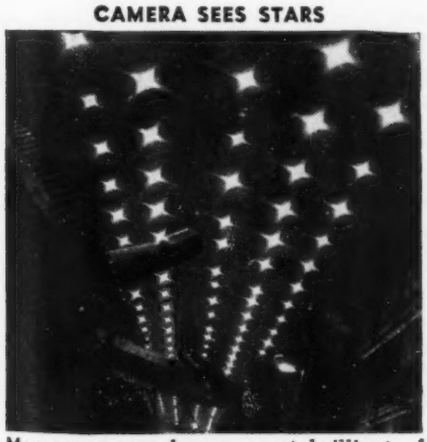
A total of five Rolleiflexes, two Contaxes with all lenses, two Speed Graphics, and a Deardorff, make up Bill's equipment in the camera line. Two of the Rolleis are used for spare parts for the others. Right now he is waiting for a Super D Graflex to round out the selection. Being as far as he is from camera shops, he does most of his own camera maintenance work, and is very handy at the difficult task of repairing the Rolleiflex, and Compur shutters.

Assignments may take Shrout anywhere in the United States, and they usually last for a couple of weeks at a time, after which he returns to his island retreat for processing and editing. Between assignments he tends a garden in which, among other things, he tenderly nurses a patch of watermelons which are the pride of his Alabama soul. Then there are always the kids to entertain, and being a natural beachcomber, he always can find things to be gathered down at the bayshore. At the moment his big project is a rustic fence to run completely around the place, with driftwood furnishing the material.

As remote as he seems to be, Bill's telephone puts him in instant touch with his photo editor in Philadelphia, and air express takes his pictures there overnight. He remarked to me one evening as he pulled his big print trimmer out from its place under the bed, "There aren't many New York boys who can do their work in a pair of shorts and live as informally as I can . . . and think of the overhead they have."

His friends might laugh at him for roaming about his place, basking happily in the sun, and some might even call Bill Shrout "crazy" for leaving New York . . . but I know better!

CAMERA SEES STARS



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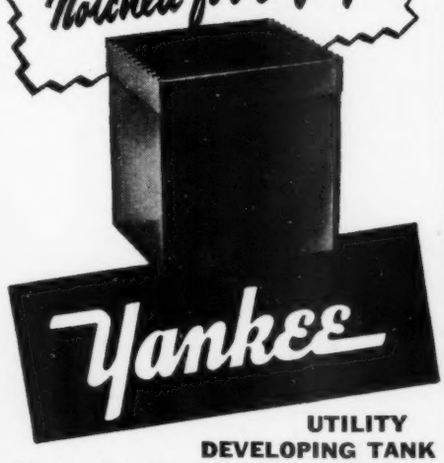

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PHOTO TIPS

WAXED PAPER CUPS FOR WEIGHING CHEMICALS

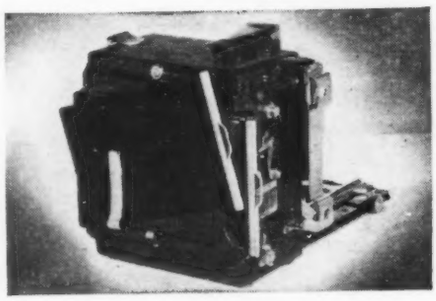
Weight pans on most darkroom scales are usually too small to weigh the bulkier chemicals such as sodium carbonate, even when using the paper "party-favor" cups employed for cleanliness. The larger size waxed paper tumblers will prove useful in handling chemicals up to several ounces. As the tumblers weigh the same within a couple of grains or so, one can be used on each pan for balance, and their being waxed allows continual use. —*George Carlson, Chicago, Ill.*

USES FOR RUBBER CEMENT

Rubber cement is a very handy item in the darkroom. I use it for mounting prints, making print dodgers, and many other uses.

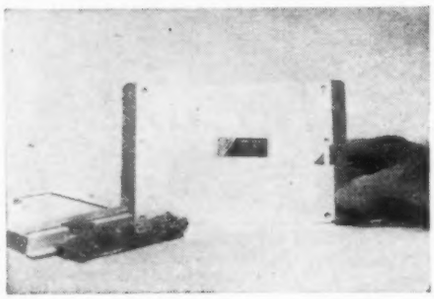
Incidentally, I've found that rubber cement is an excellent adhesive for mounting Printon prints. Just spread a thin coating of rubber cement on the reverse side of the Printon and place it on a mounting board in the usual way. Then press it firmly on, rubbing it to assure good contact between the color print and its mount.—*George Lewitt, Endicott, N.Y.*

STEEL GRIP FOR FILM HOLDER SLIDE



The problem of what to do with the film holder slide while taking pictures, particularly when you have to wait for any length of time before making your shot can easily be overcome by a steel grip clasp. Made of stainless steel, the clasp slips onto the viewing hood of most cameras. It is 2⅝ inches high, and one end is bent slightly, permitting the slide to be slipped easily into place. This handy gadget may be purchased at most stationery stores.—*Harry Goodman, Washington, D.C.*

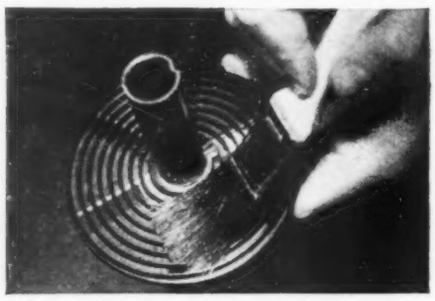
NON-SLIP AID FOR EASELS



Unless an easel of heavy metal with a rubber base is used, it is quite possible that the composition may not always be as we expected or as we planned. Those who use the type of easel illustrated can prevent this happening to some extent by applying rubber strips to the end supports of the easel.

Small strips can be cut from an ordinary rubber sink mat and applied to the easel with any good cement. Before applying the cement, each surface should be sanded.—*P. S. McGovern, Chicago, Ill.*

DRYING FILM TANK GROOVES



For those who are without any type of rapid drying device, a clean paint brush such as the one shown in the illustration is an excellent aid in speeding up the process of drying a film reel between successive rolls of film. The excess water is brushed out of the grooves in the reel, and any dampness which might be left is removed by blowing upon it. Such a procedure prevents any film jamming which often arises from a wet reel.—*David D. Rudd Bethlehem, Pa.*

PLASTICS IN THE DARKROOM

Need a dustproof enlarger cover? Leakproof darkroom apron? Just get yourself a length of lightweight plastic material and some bias binding. The enlarger cover is merely a bag rather like a pillow slip, with one side left open about 12 inches at the bottom. Use the bias binding on all edges as the plastic is liable to tear when stitched without this protection. The split edge goes towards the working area of the enlarger, crosses, and is tied with attached tapes around behind the upright, giving complete coverage.

The apron is made of the same materials, merely a yard and a half of plastic with the top part narrowed to chest width so as to make armhole room. The whole thing is bound with bias binding, and a pocket added to hold towels, etc. Tapes go around neck and form ties at waist.—*William Montaigne, Pembooke, Ontario.*

CENTIGRADE AND FAHRENHEIT

Photographers are often confronted with the necessity for converting degrees Centigrade to Fahrenheit and vice versa. This is no problem at all to the fellow who remembers the following:

To change **F** to **C**:	Add 40 to F reading. Multiply by 5/9 Subtract 40.
To change **C** to **F**:	Add 40 to C reading. Multiply by 9/5 Subtract 40.

The procedure is the same regardless of which way the conversion is being effected; all you have to remember is when to multiply by 5/9 and when to use 9/5. This is a simple matter if you remember that the F reading is always larger than the corresponding C reading, and you therefore will use the larger fraction (9/5) to obtain a C equivalent.—*Robert Ward, Endicott, N.Y.*

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Are you tired of having to renew the labels on your darkroom bottles every time you wash them or spill chemicals on them? Here is a method that will end that bother.

Buy a tube of one of the several excellent makes of cellulose cement on the market. Either type or write the name of the chemical on a slip of paper and cut it to the size desired. Smear a little of the cement on the bottle where the label is to go. Be generous in using it. Place the slip of paper on the wet cement and squeeze some more of the cement out over the label. Smear it over the surface, seeing that it is even. If there are bumps in the cement smooth them out because the label will not be legible otherwise. The cement can be removed easily from your fingers by holding them under the hot water tap while the cement is wet. The label can be removed easily by either soaking in very hot water for a few minutes or setting a match to the inflammable cement, which will consume it very quickly.

The label will be encased solidly in a thin, transparent film of hardened cellulose that is indestructible by ordinary washing or spilled chemicals. The method is also handy for labeling trays for hypo, short stop, etc. You can alter it to suit your individual darkroom needs.—*R. P. Smyth, Montreal, Canada.*

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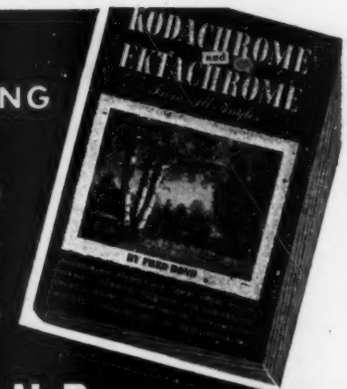

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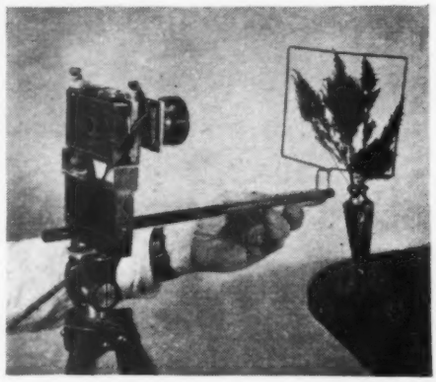
CLOSE-UP FRAMER

This handy focusing framer is useful in photographing small objects with your miniature camera using supplementary closeup lenses. The most essential part of the framer is the sliding metal tube which consists of one leg from a discarded tripod. Two sections of the tripod leg (one sliding inside the other) were used and were sawed the proper length to co-



Flower close-ups are easy to make with the aid of this device. It frames the picture and shows the correct distance to get sharp focus at the same time.

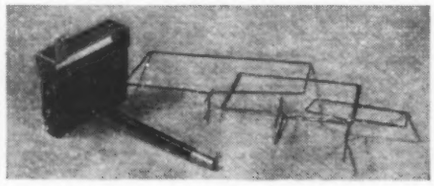
incide with the longest focal length close-up lens to be used—in this case 10", plus 5" for the camera position. In cutting the tube, the two small knobs which normally lock the tripod leg in position were left on to provide tension in sliding the tube.

The camera holder was made from a block of wood and a strip of light metal screwed to the top to hold the camera by means of a tripod screw. A small angle bracket soldered to the top of the strip keeps the camera in the same alignment. The block also was supplied underneath with a tripod socket.

The heavier end of the tube was force-fitted in a bored hole near the bottom of the wood block. Notice that the tube extends a few inches in back of the camera block. This is because the heavier end of the tube must be long enough in back of the camera block to allow the sliding tube knobs to provide sufficient tension when used at the closest focal length distance—in this case 4". No matter what camera or lens you use, experiment a little—holding a ruler alongside the tube and camera to find out how long the tube should be.

The picture below shows the framer

Assorted framers to show the field of each slip-on lens will enable you to get close-up photos of a variety of subjects.



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with tube completely closed down to 8½" together with three stiff wire framers to center the object at the given distance for each closeup lens. The framer "legs" fit into two drilled holes near the end of the smaller tube.

Before making the wire framers, the field of view for each closeup lens must be determined. With the closeup lens on the camera lens, the camera back is removed or swung open and a strip of groundglass is taped on the film runners. With the shutter opened on "time" and at its widest stop opening, the exact field of view for the distance of each particular lens can be determined by looking through the lens and marking the limits on a piece of paper or cardboard fastened to a wall or other support.

As soon as the field limits of each lens is marked on the paper, the corresponding framer is formed and soldered in a frame. Coat hanger wire is satisfactory. The camera set-up should not be disturbed until each framer is finished so it can be given a final check. By making the framers somewhat larger than the actual field of view, they can be left in position while photographing and not get in the picture. However, it usually is best to compose the view with the framer in place and then remove it while making the exposure. In sunlight, for instance, the framer might cast unwanted shadows on the subject.

Determining the field covered by each slip-on lens at its working distance is accomplished as shown above. A strip of groundglass or tissue paper is used in place of the film, and the field is marked on a sheet or cardboard. This serves for use as a pattern for the wire frames.

The respective distances for each lens used are marked on the sliding tube by filing a groove or notch in it where it enters the larger tube. These marks are used as guides in telescoping the tube to its required distance.

The focusing framer is very compact when telescoped together, and for use in the field and on trips, the wire framers can be dispensed with for greater portability by using single lengths of wire. In this case the wire simply centers the object and has small strips of adhesive tape to indicate the top and bottom limits of view. Knowing the sideways limits in inches for each lens, the whole field of view can be determined readily.—*George Carlson, Chicago, Ill.*

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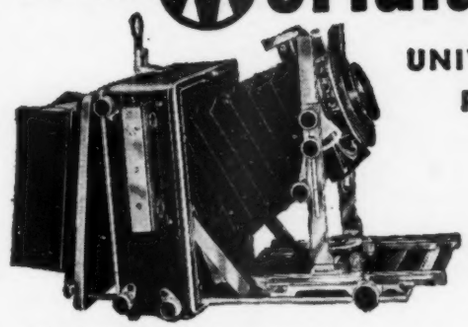

Top View showing Back swung, Lens Front shifted sidewise, and lensboard tilted backward.

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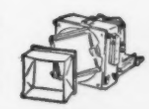

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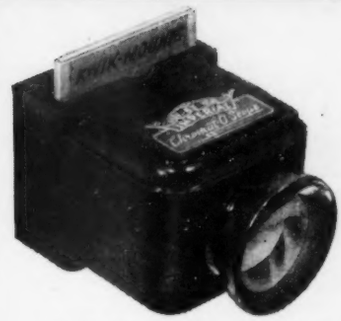

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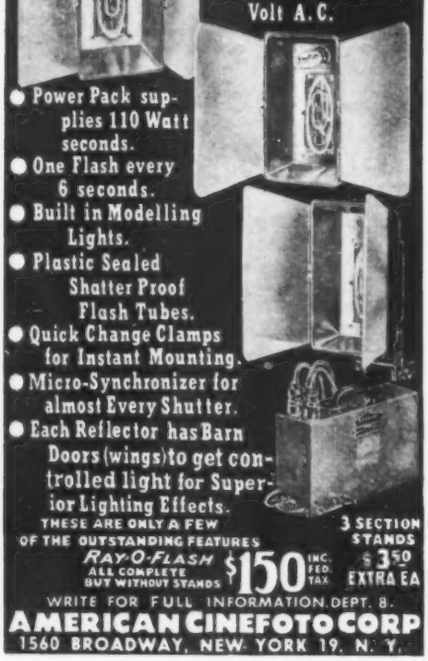

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A 5-INCH f1.8 LENS

Before photographs of a television screen in performance could be made, a fast lens large enough to cover a 4x5 negative had to be found

By BRUCE DOWNES

Photographs by Walter Steinhard

WHEN The Allen B. Du Mont Laboratories in New York decided to make photographs of their television screen during a telecast, they encountered an interesting optical problem.

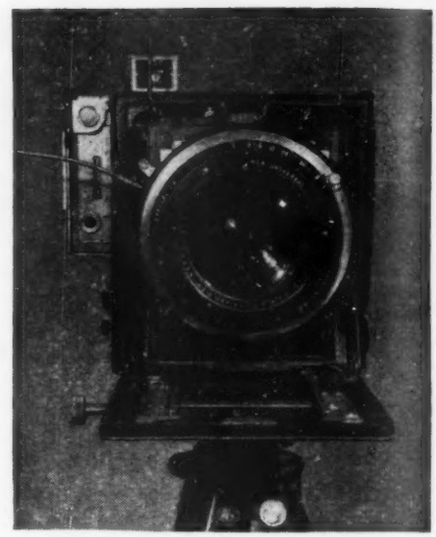
In order to photograph a television "frame," it is necessary to shoot at 1/25 second, an interval during which it is possible to record the complete pair of scanning impulses. Each set of impulses, referred to as the "odd" and "even," occupies 1/60 second on the screen. If an exposure was made at 1/60 second only one set would be recorded on the film, and this would result in an incomplete image. But by shooting at 1/25 both sets of impulses are recorded. Thus in taking a picture of a television screen the film is actually receiving a double exposure, each exposure, one for the odd and the other for the even scan, being at 1/60 second.

Obviously to do this, bearing in mind that the illumination from the television tube in the receiving set is relatively low in intensity, a fast lens is necessary. Before satisfactory photographs of the screen could be made, Harry C. Milholland, development engineer of research for Du Mont, had to search for a fast lens large enough to cover at least a 4x5 negative. After a long search he found the lens photographed on this page. It is an Astro *f*/1.8 Pan Tachar, and it has a focal length of 125 mm. This isn't quite long enough to cover fully a 4x5 negative, but it has been found satisfactory for all practical purposes.

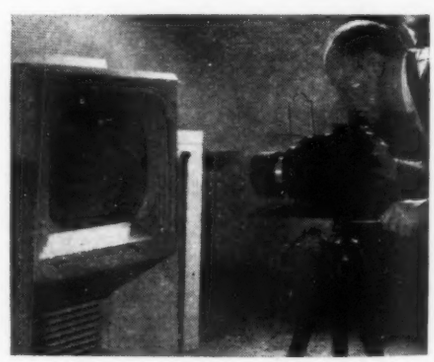
The lens, which was made in Germany, was mounted in a barrel, but Milholland had it set in a No. 5 Universal Ilex shutter. The diaphragm closes down to *f*/12, its smallest aperture.

In order to get fine grain and best resolution, Milholland uses Ansco Isopan film, which has a Weston tungsten rating of 32. He has found that with the lens wide open his exposure is correct at 1/25.

Making photographs from the screen itself has simplified Du Mont's photographic problem. Before using the Astro lens in order to get good publicity pictures, it had been necessary to pose them in the television studio. That required time exposures with the risk of movement and the discomfort of posing under the excessively hot studio lights. Now with the Speed Graphic equipped with the *f*/1.8 Astro lens, photographs can be made from any receiving set screen, and they are actual performance shots.—



Astro 5-inch *f*/1.8 Pan Tachar lens gives clear image of a telecast at 1/25 second.



Mounted on Speed Graphic with lens shade, lens is in position for exposure.

Shot taken with Astro lens during telecast shows Bill Slater, sports announcer.

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Keystone K8 Camera, 8mm with F:3.5 lens. A $52.00 Value. Special $39.50—**-5.00 Down.**
Keystone K8 Camera, 8mm with F:2.5 lens. A $64.50 Value. Special $48.50—**-5.00 Down.**
Kodascope 16-10 Projector, 16mm, 750-watt, with 2 F:1.6 lens. A $245.00 Value. Special $215.00—**-21.50 Down.**

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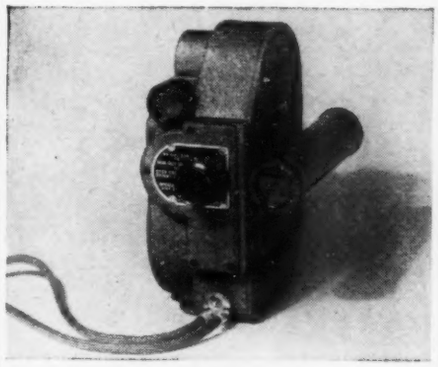
CONWAY CAMERA CO.
34 N. CLARK ST. CHICAGO 2, ILL.

Trade Notes and News

(*Continued from page* 88)

tion. The unit can be permanently synchronized, and leaves the lamp cable free from high voltage, except for the 1/10,000 second when flashing. The new lamp has a peak output of about 40 million lumens. All inquiries should be directed to Mr. A. F. Henninger, Amglo Corporation, 4234 Lincoln Ave., Chicago 18, Ill.

AN 8 MM VIEWFINDER has been introduced by Photographic Arts Mfg. Corp. The new Pam Zoom Finder, with six fully corrected viewfinders, has a range



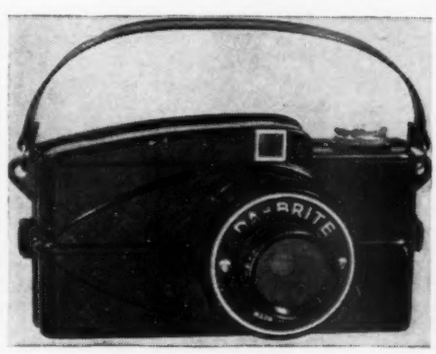
Pan Zoom Finder mounted on 8 mm camera.

from wide-angle to three inches, giving the correct angle of view and the magnification of each corresponding lens. List price is $18.50, including tax, with a wide-angle attachment available for $3.50.

A COMBINATION CASE for the Kodaslide 1A Slide Projector is the latest addition to the Barnett & Jaffe line. The plywood constructed case features a built-in Unifile drawer which accommodates 100 2x2 glass slides, or 200 readymounts for individual filing. Each case includes a standard mounting bolt with which the projector is permanently mounted to a removable platform for easy handling. This slide-out platform has an adjustable elevator screw. Index cards are also included along with a built-in slide bracket holder. The list price is $8.50.

A NEW BOOM LIGHT is introduced by the Radiant Mfg. Corp., with its Baby Boom Utility Light. It is constructed of steel and square-tube aluminum and weighs less than 9 pounds. Features include solid rubber-ball feet, and finger-tip control that opens and closes the tripod. The price is $11.95, and includes standard 625-watt light socket, 20 feet of rubber cord, hanger hooks, and 2-way control switch. For complete literature write the manufacturers at 2627 W. Roosevelt Rd., Chicago 22, Ill.

AN INEXPENSIVE CAMERA with portrait attachment is announced by the Mostow Co. The new Da-Brite Portrait camera takes 16 pictures on 127 film, and



Portrait lens comes with Da-Brite camera.

has a built-in sunshade and eye-level viewfinder. Made of plastics, it has a neoprene carrying strap. The portrait lens slips onto the lens mount, allowing the camera to be held as close as 2 feet from the subject. The portrait lens is removed for regular snapshots. The price, portrait lens included, is $2.45. Additional information is available from The Mostow Co., at 540 N. LaSalle St., Chicago 10, Ill.

A ROLL-FILM ADAPTER for press cameras that enables 620 color roll film to be used, has been designed by Wilmar Electronics, Inc., 338 East 23rd St., New York 10, N.Y. The new Pres-Bak 202 slips into place like a

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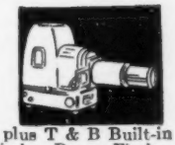
Super D Graflex 3¼x4¼. Revolving Back. Automatic Diaphragm, Built-in Flash Synchronization, Film Pack Adapter and 6 F:4.5 ctd. Ektar lens. $244.78—**-24.48 Down.**
Zeiss Super Ikonta A Special. Takes 16 exposures on 120 film, with F:3.5 Tessar lens in Compur Rapid Shutter and eveready case. $194.90—**-19.49 Down.**
Revere 16mm Sound Projector. 750 watt, 1600 ft capacity, weighs only 28 lbs. $287.50—**-287.75 Down.**
Automatic Rolleiflex, F:3.5 Schneider Xenar lens in Compur Rapid. $235.00—**-23.50 Down.**

2¼x3¼ Busch Press Outfit. Busch Pressman Camera, F:4.5 coated Ektar lens, Flash Syncro Shutter, Cpld. Kalart R.F. $199.50—**-19.95 Down.**
Bolex H-16, 16mm, 3 lens Turret Camera with Built-in Frame Counter, Automatic Threading. Tri-focal Viewfinder and many other exclusive features. $282.50—**-28.25 Down.**
with F:1.9 ctd. E.K. lens ..... **-364.17**
with F:1.4 Kern Switar lens ..... **-466.25**
Medalist II, 2¼x3¼ Versatile Kodak takes roll, cut and filmpack. Has coupled Rangefinder, Built-in Flash Synchronization and ctd. F:3.5 Ektar lens. with case $312.50—**-31.25 Down.**

Kodak Reflex, F:3.5 ctd. lens, Synchro Shutter, E.R. Case $137.92—**-13.79 Down.**
Kine Exakta, F:2.8 Tessar, Case, $275.00—**-27.50 Down.**
Bolsey Compact 35mm Camera takes full size double frame pictures. With F:3.2 ctd. Wollensak lens and cpld. Rangefinder. with case $58.13—**-5.81 Down.**
Praktiflex, 35mm Single Lens Reflex with focal plane shutter speeds to 1–500th second and F:2.9 Victar Lens. $109.89—**-10.99 Down.**
4x5 B & J Press Camera, with Double Extension Bellows, Revolving Back, Drop Bed, etc. $69.50—**-6.95 Down.**
Natco 30-30 Projector, Sound. $289.50—**-28.95 Down.**



Apollo Sound Projector ..... **-129.50**
Kodak 35 Rangefinder **86.58**
Stereo-Realist, Specially Designed F:3.5 matched coated lenses. Shutter, 1 to 1–200, plus T & B Built-in Synchronizer, Centered View Finder, Range Finder. $162.50—**-16.25 Down.**
Argus A-2, F:4.5 Anastigmat, ctd. color-corrected lens. Automatic shutter, 1–25 to 1–150. Built-in extinction-type exposure meter. Optical viewfinder. 35mm film. Case $37.58—**-5.00 Down.**
Perfex 101, New Model with F:4.5 Woll. lens and cpld. rangefinder. 35mm film. $39.95—**-5.00 Down.**
Argus Model 21, "Markfinder" sight. F:3.5 Anastigmat lens coated, color-corrected. Speeds 1–10 to 1–200. 35mm film. Flash Unit extra $8.75. With case $64.50—**-6.45 Down.**

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are used by 35mm fans the world over, because they offer SUPERIOR workmanship for LESS money. Spiratone offers a great variety of 35mm services for films taken with Leica, Contax, Argus, Retina, Kodak 35, Univex, Mercury II, etc. (Robot, Tenax negatives enlarged to 3¼x3¼").

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Individually exposed contact prints on one continuous roll. 20 exp. roll 50c, 36 exp. roll 65c; 65 exposure roll $1.25.

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3¼x4½" singleweight glossy enlargements. 20 exp. roll $1.00, 36 exp. roll $1.56, 65 exp. roll $3.08.

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3¼x4½" doubleweight velvet enlargements. 20 exp. roll $1.15, 36 exp. roll $1.81, 65 exp. roll $3.60.

"MASKOSPOT"

"the most highly perfected 35mm service" 3¼x4½" doubleweight velvet enlargements, with each print cropped according to our judgment, and minor blemishes removed by spotting. 20 exp. roll $1.66, 36 exp. roll $2.58; Maskospot 4x6" 20 exp. roll $2.33, 36 exp. roll $3.60.

"35MM RELOADS"

Kodak Panatomic X, Plus X, Super XX. 36 exposures 50c, 20 exposure 35c. 20 exposure Anscolor reload $1.25.

SPIRATONE also offers a complete line of color services. Be sure to send your next roll of 35mm film —and all your unprinted old rolls—with full remittance and instructions to Dept. PR.

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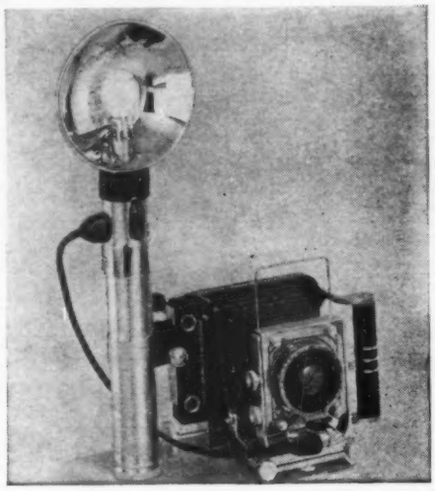
film holder, and has a dark-slide feature that makes groundglass focusing possible. The aluminum adapter has an automatic wind and counter, and makes it possible to take 8 and 12 shots on a 620 roll. Write the manufacturer for complete literature and price.

COLOR PHOTOGRAPHERS are now offered Eastman Kodak Company's Kodak Neutral Test Card for obtaining reliable meter readings when calculating exposure for color films in artificial light. The 8x10 card has a gray side of 18% reflectance for normal lighting conditions, and a white side of 90% reflectance for dim illumination. Both sides are matte finish to prevent specular reflections. The cards are furnished four to an envelope with an instruction leaflet, priced at $1.00.

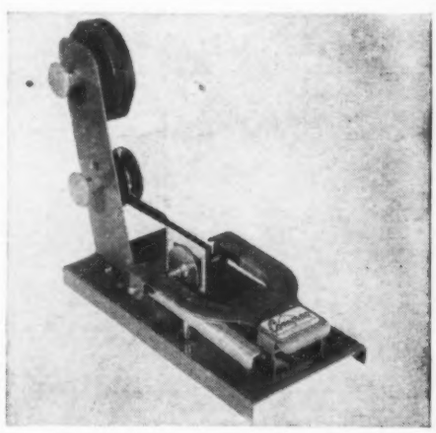
A COMBINATION CAMERA for press and view work is offered by the Riley Research Co., 1828 Berkley St., Santa Monica, Cal. The new Riley 2¼x3¼ Press and



New Riley camera for press and view work.

View Camera is made of aluminum and weighs 3¼ pounds including rangefinder and lens. Features include front lens board swing and tilt, 360° revolving back, aero-type handle, and interchangeable lensboard. The camera, which is pre-drilled for rangefinder, will accept standard 2¼x3¼ Graphic-type holders and accessories. The price for the camera only is $49.50, tax included.

TO PROTECT TRANSPARENCIES from smearing, staining, or moisture damage, the Compco Corp. now offers the new Compco Slide Binder. A spring device allows cover glasses to rest on base of binder to maintain



Compco binder takes all standard size slides.

exact alignment of edges while tape is being applied. The tape is guided by pulley to line up with glass. Binder accommodates all standard-sized slides. For price and complete details, write the manufacturer at 2551 West St. Paul Ave., Chicago 47, Ill.

WATER DEMINERALIZERS in cartridge form, and especially designed to convert ordinary tap water to the chemical equivalent of distilled water, are now offered by the Penfield Manufacturing Co., Inc., of Meriden, Conn. The demineralizer consists of a wall bracket, the renewable resin cartridge, and an electrical resistance indicator. The price is $59.50.

BOOK-STYLE FILES to accommodate slides, filmstrips, and negatives are now offered by the Amberg File & Index Co. of Kankakee, Ill. The new Amfiles are

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35 MM Reloads—36 Exp. 45c, 20 Exp. 30c

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8—4x6 Beautiful Enlargements from 8 Exp. Roll, 45c or 8 Sparkling Prints 30c.

EIGHT EXPOSURE FILMS FOR SNAPSHOTS NOW AVAILABLE

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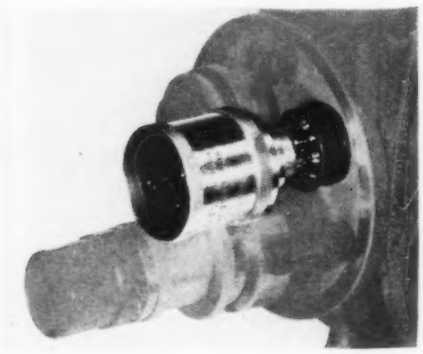
bound with leather, and contain a listing card. The title of each file is displayed on its back. The slide file has 15 compartments, each with a capacity of 20 mounted 35 mm slides. The filmstrip file has two sections taking a total of 28 metal containers. The negative file for miniature film holds 20 18 or 36 exposure 35 mm rolls. Files for flat negatives come in 3⅝x5 and 5x7. See your dealer or write the manufacturer for additional information and prices.

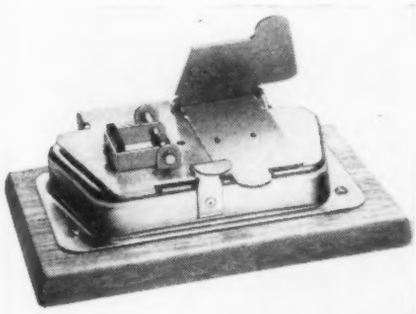
A WIDE-ANGLE LENS ATTACHMENT for movie cameras has been announced by Bell & Howell Company. The Widor attachment has the effect of reducing



Wide-angle attachment on standard lens.

the focal length of lenses by half, without reduction in the lens aperture, or altering light transmission or image quality, it is claimed. A matching viewfinder objective lens is available. For price and complete information, write the manufacturer at 7100 McCormick Rd., Chicago 46, Ill.

AN ALL-STAINLESS STEEL SPLICER has been introduced by the Schoen Products Co., of 519 East 31st St., Los Angeles 11, Cal. The new Hollywood Splicer

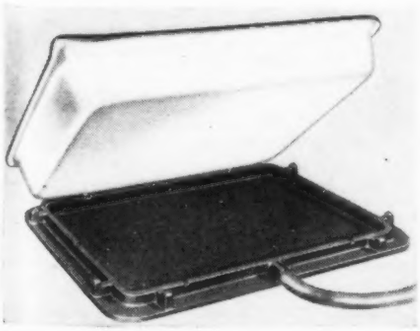


Hollywood splicer is made of stainless steel.

features 20-second operation, and a precision tool steel scraper. The retail price is $5.95. Write the manufacturer for complete information.

A UNIQUE ALBUM has been introduced by the Camille Co., with its Musical Wedding Album. As the cover of this new album is opened, the Wedding March is played by a concealed music box. The overall size is 13x16½, and has six inserts which accommodate 12 8x10 photos.

A TEMPERATURE CONTROL UNIT for tray development has been announced by The Morse Instrument Co. of Hudson, Ohio. The new Morse M-80 Tray-



New Morse unit controls temperature of trays.

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These mounts are of a sturdy light gray mount board stock. Neat silver design around the picture slot. Will not dirty easily.

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No. 64B for 6x4 Photos	7.00 per hundred
No. 6B for 5x7 Photos	7.00 per hundred
No. 75B for 7x5 Photos	7.00 per hundred
No. 7B for 8x10 Photos	10.00 per hundred
No. 108B for 10x8 Photos	10.00 per hundred

POPULAR MODERATE PRICED GOLD FINISH METAL FRAMES. EASEL BACKS

For Miniatures 3¼x4¼	Dozen $4.50
For 5x7 Photos	Dozen 5.00
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HIGH GRADE METAL FRAMES
Easel backs—available either in 24 Karat gold plating or high class silver plating.

For Miniatures 3½x4½	Dozen $9.60
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"SUPER" 3¼x4½ d.w.s.matte.	1.50	2.25
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Photo cell controlled Positives, Contact Strips

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	35 exp.	65 exp.
"STAR" 2½x3¼ glossy	$1.50	$2.65
"POPULAR" 3¼x4½ glossy	2.25	3.85
"SUPER" 3¼x4½ d.w.s.matte	2.25	3.85
"SPECIAL S" 3½x5 glossy	2.25	3.85

ROLL FILMS
8 ex. 120, 116 ..... 4x6 — **60c**
12 ex. 127, 120 ..... 4x4
16 ex. 127, 120, 116 ..... 3¼x4½ — **95c**
Many other services including Bantam

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Custom processed on the new improved PRINT-ON from any Kodak or Ansco transparency.

2¼x3¼	$0.50	5x7	$2.00
Duplicates	.40	8x10	3.00
3x4½	.85	Ansco Color and Ektachrome	1.00
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4x5	1.00	ROLLS DEVELOPED.	

Mail your films today or write for complete price list, mailing bag and order form.

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50 ft. magazine (Regular Stock) including processing **$2.50**
12 for $29.50

EASTMAN Micro ("V" Mail) 16mm 100 ft. (excellent for titling)..... **95c**
12 for $11.00

EASTMAN 16mm 100 ft. Neg. Pan..... **95c**
12 for $11.00

EASTMAN 16mm Infra Red 100 ft.....**$1.25**
12 for $14.00

EASTMAN 16mm Neg. Pan 400 ft.....**$3.95**
6 for $22.50

35mm FILM

KODAK, Ansco, Dupont 35mm (most emulsions) 100 ft..... **95c**
6 for $5.00

Same in 400 ft. loads.....**$3.00**
6 for $17.00

KODAK AERIAL COLOR FILM
5¼" x 20' or 7" x 18'.....per roll **$1.95**

GEORGE LEVINE & SONS CO.
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35 MM FILM FINE GRAIN
DEVELOPED, VAPORATED AND ENLARGED
$1

MINILABS
STILL FIRST IN 35 MM
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8 exposure rolls enlarged to approximately twice negative size for only **35c**

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1500 S. Western Ave. Chicago 8, Ill. MON 9504

Temp employs a molded rubber reservoir base which is connected to the water faucets allowing hot and cold, or tempered water to be turned on until the proper temperature is reached. The unit is available for 11x14 trays with other standard sizes to be ready soon.

A COLOR VIEWER designed for viewing 2¼x2¼, or 2¼x3¼ mounted transparencies in the standard slide sizes, is now available, the Craftsmen's Guild, 6916 Romaine St., Hollywood 38, Cal., has announced. The new Guild 120 viewer has a furnished adapter for the 2⅝x2⅝ size, and is equipped with a meniscus lens to give maximum magnification without distortion. The lens is mounted in an adjustable focus mount. The price, complete, is $4.75.

A TELEPHOTO LENS designed for cameras having non-interchangeable lens fronts will be available soon, the Morton Co., 86 South 6th St., Minneapolis 2, Minn.,

Morton telephoto for use on reflex cameras.

announced recently. The new Morton Reflex Magni-far Telephoto lens has coated optics, and built-in adapter ring to take standard Series VII Eastman filters. The lens can be used with the focusing lens on the reflex camera and then placed over the taking lens. A mask is furnished for the groundglass viewing screen. For further information, contact the manufacturer.

MOUNTED FILTERS for movie and miniature cameras are now available, the Tiffen Mfg. Corp., 71 Beekman St., New York 7, N.Y., announced. The Cine series will fit any of the standard movie camera lenses, and are available in K1, K2, x2, Orange, Haze, A25, Blue Photoflood, Portrait +1, +2, and +3, as are the Mini series for the various Argus cameras. The price, in all sizes, is $2.25, plus tax.

A NEW MOVIE LENS having the Kodak Ektar lens quality has been announced by Eastman Kodak Co. The new Kodak Cine-Ektar 25 mm *f*/1.4 lens has 7

Ektar lens designed for movie cameras.

elements and can be adapted to fit any 16 mm cine camera. The new lens will focus on objects as close as 12 inches from the film plane. The duraluminum barrel is non-rotating with all readings made looking down on the lens. It will be priced at $200.00, plus tax.

SHEET FILM HANGERS of stainless steel for 2¼x3¼ color or black-and-white film are now available, the Wolff Mfg. Co. has announced. The new Wolff Cut Film Holder is made especially for use with the Wolff tank, but may be used in any tank which measures 20 inches in depth. Each holder contains 5 negatives, and are instant-loading. The holders feature second exposure for color film, and allow 5 negatives to be exposed at one time. The holders are priced at $2.95 plus tax. Full details may be obtained by contacting the manufacturer at 3218 Olive St., St. Louis 3, Mo.

A COMPACT FILTER KIT is now offered by Warner Products, Inc., with its new Warner Filter Kit which accommodates filters, lens hood, and adpater ring. The

Warner filter kit comes in plush-lined case.

kit is constructed to hang conveniently on a camera case strap, and is made of genuine pigskin, lined with plush for protection. It is available for movie size, Series V and Series VI accessories. Write the manufacturer at 915 North La Cienega Blvd., Hollywood 46, Cal., for price and additional details.

AN AUTOMATIC MULTIPLE CAMERA using speed light equipment which fires at the rate of 180 flashes a minute, is now being manufactured by the American Cinefoto Corp., 1560 Broadway, New York 19, N.Y. The new Movette is a shutterless camera with the flash synchronized with the automatic negative transport. A special built-in commutator fires the flash lamp in rapid uninterrupted sequence during which period the optical unit inside the camera completes its travel across the negative. This way a series of 42 pictures are taken on one 4x5 sheet film. One enlargement of the negative supplies the pictures for a Pocket Movie flip book. When the pages of this item are riffled with the thumb, the portraits spring into life.

AN AUXILIARY SPEAKER for use with the Model 63LM Movie-Mite 16 mm sound-on-film projector is now available, the Movie-Mite Corp. has announced. The speaker is a 10-inch Alnico V with permanent magnet, and housed in a leatherette-covered plywood case, complete with 50-foot cable. Write the manufacturer at 1105 E. 15th St., Kansas City 6, Mo., for complete information and price.

A CAMERA AND TIMER are coordinated to produce the Bulova Photo-timer which gives a time picture that not only has the contestants of a race in their exact order of finish, but also shows in clear-cut numerals along the film margin, the exact finishing time in seconds and 1z100s of every runner in a race. The device depicts the passage of time at a given point, but it is not a still picture, but rather a continuous picture of the tape, as each runner successively reached there.

NEW ACCESSORY KITS for the Beacon, Fed-Flash, and Ansco Rediflex cameras, have been introduced by Chess-United Co., Inc. of 95 Madison Ave., New York

Lens accessory kit includes portrait attachment.

16, N. Y. The new Chess-United Accessory Kits contain a sunshade filter holder that accepts the filters and the portrait lens which is also a part of the kit. The optical glass filters are light yellow and light green, and the portrait lens is of 1-diopter for close-up, table-top, and portrait photography. Price, including tax, is $4.95 and includes a 3-compartment carrying case.

A NEW FLASH REFLECTOR is being introduced on the market by the Provident Camera Shop, 720 Vine St., Cincinnati 2, Ohio. This Shadowless Flash reflector, constructed of die-cut pressed cardboard, supplants a

regular flash reflector. The unit features a window that has a built-in filter that is semi-shadowless, and a No. 2 filter is supplied that produces complete shadowless results when inserted in the reflector window. Exposure compensations are necessary when using this device. For complete information and price, write to the distributor.

NEWS NOTES: The Photo Products Department of the Du Pont Company has announced the opening of new district sales offices. Lloyd E. Barron is manager of the new Philadelphia office at 225 South 15th Street, and Fenner G. Headley has been appointed manager of the Atlanta Georgia,, office located at 1115 Candler Building, Atlanta 3, Ga.

The Gevaert Company of America, Inc., is inaugurating a roll film guarantee policy that will guarantee all Superchrome Rollfilm satisfaction, or a new roll free.

Effective April 1, the Wabash-Sylvania photolamps including the Electroflash, will carry the sole name Sylvania it has been announced recently. The new sleeve wrappers and cartons will carry flash exposure data, with film speeds shown in both ASA and Weston ratings.

A new 1948 catalog of technical books has just been ssued by The Chemical Publishing Co., Inc., 26 Court St., Brooklyn 2, N.Y. This catalog includes the latest books on chemistry, physics, science, technology, formularies, drugs, etc. A copy will be sent free to everyone who is interested in keling up with the latest technical and scientific progress.

The Eastman Kodak Company announces that it is once again able to supply Eastman Auto-Focus Enlargers, Models A, B, and C, with 400-watt PS-35 Lamps with Frosted Tips in the 105-, 110-, 115-, 120-, and 125-volt types. These lamps will be priced at $3.04 each, including tax.

Another in the series of "photography made easy" booklets offered by Ansco is "Expert Camera Operation Made Easy" which has just appeared in a new format, priced at 5 cents.

AFP Distributors are in their new offices at 1600 Broadway, New York City. Major servicing and shipment of Press King cameras will continue to be handled through the Servicing and Shipping Department, 254 Euclid Ave., Kenmore 17, N. Y.

Ansco Color Film in 35 mm Leica-type cartrigdes has been taken off the company's allocation lists, and now is available to dealers in lots generally sufficient to mee their demands, according to a recent announcement.

Finished in a bath tub to demonstrate the simplicity of the process, the largest color print ever made by Ansco's photographic experts was developed at an Ansco convention recently. The two technicians who processed the 40x60 inch print were clad in Gay Nineties bathing suits. The print was made from an 8x10 Ansco Color Transparency. Ansco's entensive addition to its film plant may be completed in 1949, it was stated recently. Ansco Color Film is expected to be more readily available with the increased production possible when the new plant begins to operate.

PERSONALS: CLIFFORD H. RUFFNER, associated with the advertising department of Eastman Kodak Company for more than 40 years before his retirement in March, 1947, died recently at the age o 71 . . . SID KLEIN, former mail order man from New York, has joined forces on the West Coast with MICKY WARD as Vice President in charge of the Mail Order Department of the L.A. Camera Exchange, 922 South Olive St., Los Angeles 15, Cal. . . . Results of the largest number of ballots received has shown the following elections of the Photographic Merchandising & Distributing Ass'n., Inc.: President, HY SCHWARTZ, of Kalart Co., Inc.; First Vice-President, PHILIP SPERRY, of Wabash Corp.; Vice-President (Eastern) WILLIAM BARKIN, of Ace Photographic Supply Corp.; Vice-President (Central) AL D. HORNSTEIN, of Hornstein Photo Sales, ADOLPH WERTHEIMER of Radiant Manufacturing Corp.; Vice-President (Western) JOSEPH FARNAN, of Farnan & Seemann, Inc.; Treasurer, JOHN G. MARSHALL, of the John G. Marshall Mfg. Co., Inc.; and Secretary, WILFRED L. KNIGHTON, of P.M.D.A.

ROBERT L. PERRY has been appointed General Sales Manager of United Camera, Inc. . . . Professor FRANCIS W. SEARS, Department of Physics, Massachusetts Institute of Technology, has been elected to head the work for the development of national standards in the field of optics, the American Standards Association announced recently.

WEIGH HYPO BY VOLUME

The ordinary balance which is used for weighing photographic chemicals is perfect for everything except the weighing of hypo, since a relatively large amount of the chemical is required for a small quantity of fixer. Rather than weighing out the hypo in installments, a simpler method may be adopted. Hypo can be measured by volume with a degree of accuracy sufficient for all purposes. One ounce of hypo, *by weight,* is equivalent to the volume of 1 fluid ounce. If you want to weigh out a pound, or 16 ounces avoirdupois, of hypo, merely pour the chemical into a clean dry graduate until the level of the hypo reaches the 1 pint, or 16 fluid ounce mark.—*John Stockwell, Tiffin, O.*

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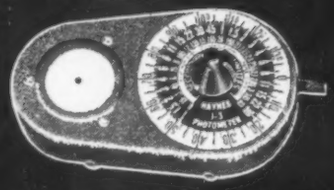

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CONTESTS *and* MARKETS

CONTESTS

POPULAR PHOTOGRAPHY'S 1948 PICTURE CONTEST is open to both professionals and amateurs. Prizes totalling $60,000 in U.S. Savings Bonds plus trophies and certificates will be awarded, including six prizes each month and prizes at the end of the contest. No entry fee or limit to the number of pictures submitted; both black-and-white prints and color prints and transparencies are eligible. Final closing date is October 1, 1948. For entry blank and further details on contest rules, see pages 114, 115 and 153.

OUTDOORS magazine is offering $50, $30, and $20 every month for the best three pictures submitted of fishing, hunting, camping, boating, or sporting dog subjects. In addition, *Outdoors* will pay $5 for all non-prize winners that the magazine publishes. Prints should be black and white, glossy, and should not measure less than five inches by the smallest dimension. Technical data must be included. Address entries to Camera Trophy Contest, *Outdoors* magazine, 136 Federal St., Boston 10, Mass.

DREAM GIRL PHOTO CONTEST, sponsored by the General Camera Company of Chicago in behalf of Paramount's new picture "Dream Girl," starring Betty Hutton, is open to all amateur still and motion picture photographers who submit a photo or movie which depicts their own idea of a Dream Girl, young or old, comic or serious, plump or lean. First prize in each category is a one week all-expense trip to Hollywood as guest of Paramount Pictures. Other prizes consist of $10,000 worth of photographic equipment, such as cameras, projectors, enlargers, etc. Still photos should be no larger than 4x5, and each reel of movie film should not exceed 50 feet of 8 mm and 100 feet for 16 mm. Entry blanks can be obtained from the General Camera Co., Chicago, Ill., or the Contest Department, Paramount Pictures, 1501 Broadway, New York City. Contest closes at midnight, June 15, 1948.

OUR DUMB ANIMALS, animal magazine, announces its annual photographic contest, offering cash prizes totaling $95 and ten one-year subscriptions. Subjects must be live animals or birds, either wild or domestic, in their natural environment. Accent is on pictures that tell a story; glossy prints preferred, no smaller than 4x5. Entrants may submit as many pictures as desired. Address entries to Contest Editor, Our Dumb Animals, 180 Longwood Ave., Boston 15, Mass. Contest ends June 15, 1948.

THE STATE STREET COUNCIL of Chicago announces a competition for the best news feature photograph of the year depicting State Street Life. The contest is open to any photographer or camera man regularly employed by a Chicago newspaper, magazine, or news bureau. All photographs must have been published or shown as newsreels during the contest year; prints must be 11x14 and be accompanied by a clipping of the published picture or certificate of release from the newsreel. Pictures published between Dec. 1, 1947 and Aug. 31, 1948 are eligible. Prizes of $500, $300, $150, and $50 in U.S. Savings bonds will be awarded. Address entries to the State Street Council, Room 608, 209 S. State Street, Chicago 4, Ill.

FLASHSHOT OF THE MONTH CONTEST, sponsored by Wabash-Sylvania, is open to all professional news photographers of the country. The contest consists of a series of monthly competitions lasting throughout 1948. Pictures must be taken during the period of the current month's competition to be eligible for judgment that month; they should be 8x10 glossies, with complete data and caption, and sent to Flash Contest Manager, Wabash-Sylvania, 500 Fifth Avenue, New York 18, N.Y. Prize each month will be a Nastrix strap watch worth $250.

THE CAMERA magazine announces a series of contests offering awards of $100, $50, and $25 monthly for black-and-white prints. Winners of $100 prizes are eligible for $1,000 grand award at the end of the year. Other divisions and prizes are: 2x2 color slides, $1500; home movies, black-and-white or color, 8 or 16 mm, silent, $1500; color prints, $1,500. Black-and-white print competition closes 1st of every month, home movies on Sept. 1, 1948, color slides on March 1, 1948, and color prints Nov. 1, 1948. Any photographer is eligible to enter each or all divisions. Entries must be accompanied by an official entry blank. Address inquiries to General Contest Editor, The Camera, 306 N. Charles St., Baltimore 1, Md.

PSA COLOR division is sponsoring contests for color slides and prints for 1947-48 season, which are open to all color photographers. In addition to the medals and ribbon prizes, each entry receives a criticism, if requested. Entry forms are available from Blanche Kolarik, 2824 S. Central Park, Chicago 23, Ill.

SIX ARGUS FILTER-PHOTO CONTESTS will be held during the next six months with prizes totalling $840 for amateur photographers. Pictures submitted must be taken with a filter, though not necessarily an Argus filter or with an

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Argus camera. Full details and entry blanks are available at Argus dealers. The contests will continue until November.

IOWA STATE FAIR announces a photographic competition open to the world and offering more than $100 in cash prizes for its 1948 Photographic Salon. Eighteen different sections ranging from action photos to still life subjects are offered in this year's classification, including a special class for colored photos. Complete premium list may be obtained from L. B. Cunningham, Secretary, Iowa State Fair, Des Moines, Iowa. Dates of the 1948 Fair are Aug. 25 to Sept. 3.

THE WISCONSIN CENTENNIAL is featuring a photo contest open to any Wisconsin resident and sponsored by Ed. Schuster and Co., Kryptar Corp., and Curtis Circulation Co. Prizes ranging from $40 to $5 will be awarded in each of five groups; Wisconsin industry, historical scenes, Centennial activity, babies, and a special class for high school students. A grand prize of $100 will also be awarded. Pictures must be taken on Kryptar film after May 1, 1948 and must be unmounted and unretouched. For entry forms write Schuster's Photo Contest, N. 3rd St. and W. Garfield Ave., Milwaukee 1, Wis. Any number of pictures may be submitted; contest ends at midnight, Sept. 30.

MARKETS

NATIONAL PHOTO FEATURES, 3500 Emerald St., Philadelphia 34, Pa., is in the market for 4x5 Kodachrome transparencies of attractive girls, children, animals, etc. Also needed are 8x10 black-and-white photographs, either single shot or in series, on human interest, personalities, spot news, and sports. Include return postage and release with material. Copyrighted pictures are not wanted.

INTERNATIONAL HARVESTER COMPANY seeks action pictures of operational scenes in which their products are shown at work in the United States and Canada. Before submitting any prints, write to the Consumer Relations Department, International Harvester Co., 180 N. Michigan Ave., Chicago 1, Ill., for form number A-65-KK.

THE OKLAHOMA TRANSPORTER wants photographs pertaining to automotive transportation covering such subjects as trucks on the open road, wrecks, fires, new or unusual equipment, repair shops, etc. With each photograph or series there should be a brief explanation of 50 words or less. Prints should be 8x10 glossy with release. Payment of $2 to $5 on acceptance. Send to the Oklahoma Transporter, P.O. Box 814, Tulsa, 1 Okla.

RELIGIOUS NEWS SERVICE is in the market for photos of inspirational nature for syndication to religious press. Want scenics, family groups, seasonal shots, children at play or prayer, Bible studies, Sunday school subjects, and other church activities. Pay $5 to $10 each for those accepted. Must be good glossy 8x10 prints. Religious News Service, 381 Fourth Avenue, New York 16.

PHOT-O-PINION, a survey and photographic service for trade and business papers, is seeking new correspondent-photographers. Payment is $3 per photo and 25-word legend. All work is on a definite assignment basis. When applying, correspondents should give age, experience, present business affiliation, present area in which he is now operating, and submit small sample of camera work. Enclose return postage. Address Phot-O-pinion, 49 Monticello Ave., Jersey City, N.J.

ROLLANS AND JOSEPH are looking for good color transparencies, 2½x3½ and up, of babies and children animals, children and animals together, and pretty girl pictures of "Cover Girl" type and quality. Also black and white prints, 8x10, glossy, of the same subject matter. They pay 50 per cent of gross, after the sale. For information, write Clarence M. Rollans, Rollans and Joseph, 2161 Shattuck Avenue, Berkeley, California.

FINECRAFT COLOR wants transparencies 2½x2½ to 4x5 for sample and display use. Scenics, women, and children desired, and all should be vertical composition. Photo and model releases with all transparencies, which remain the property of photographer; reproduction rights wanted for one year. Will pay $5 to $10 per transparency. Address Finecraft Color Laboratories, Inc., Dept. 2, 1015 6th Ave., New York 18, N.Y.

OUTDOOR PHOTOGRAPHERS LEAGUE, non profit organization of amateur as well as professional movie and still camera enthusiasts and illustrators, is in a position to market photo features along outdoor lines. Interested freelance cameramen can obtain specific information on OPL, types of material desired and how pix are handled and payments made by writing to OPL, 4486 Point Loma Avenue, San Diego 7, California. Sample Newsletter sent on request.

DE TROY PRESS, INC., 420 Grand Ave., Englewood, New Jersey, is in the market for Kodachrome transparencies of subjects suitable for calendar illustration. Material promptly returned prepaid if not usuable.

PEERLESS FILMS, Box 171, Canal Street Station, New York 13, N.Y., will buy photographs of women in sports, muscular women, women athletes, etc.

AIRPIXS, a division of the American Association of Aerial Photographers, needs aerial photographs, both black and white, single weight, glossy 8x10 and color, larger

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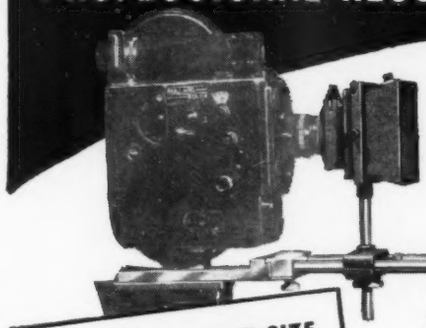

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★ Fits any tripod.
★ For professional effects with diffusion, graduate, neutral density, fog, night filters.
★ For matte and outline shots.
★ Use nets, gauzes, burn-outs for trick shots.
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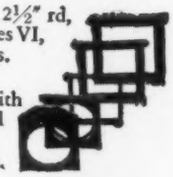

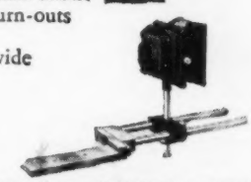

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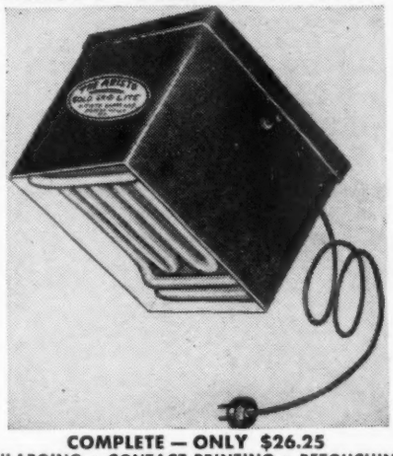

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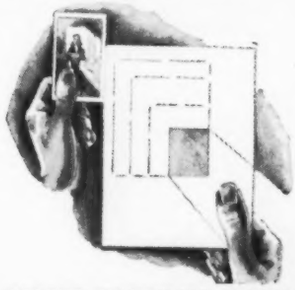

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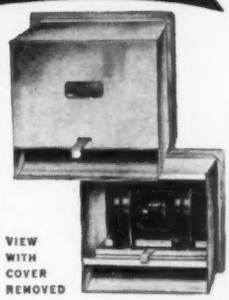

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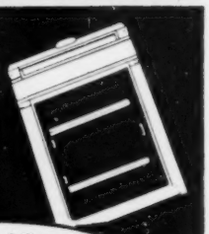

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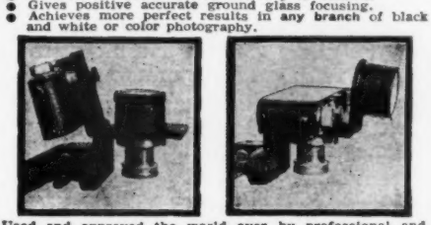

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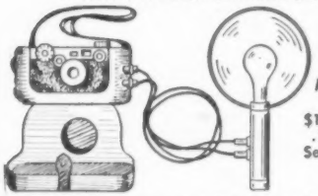

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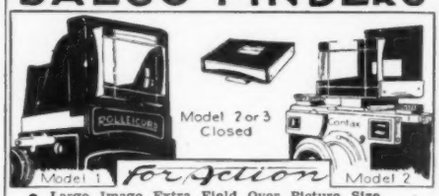

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CIRO-FLEX Rapax shutter, $99.45; Alphax shutter, $76.98; case, $8.50. All tax included. 16mm Revere f2.5, $127.50; f1.9 $152.50; case, $17.50. GE meter, $19.95 Weston Master 2, $29.67. A.C.C. Sales, P.O. Box 572, Oak Park, Ill.

12"-19"-24" TURNER-REICH in Betax #4, $125; 135 mm. f4.5 Skopar on OS Compur, $25; Weston Master II, case, LN, $22.50. Smith, 2615 Semmes, Richmond 24, Va.

NATIONAL Graflex II with Elwood Enlarger, $100.00. 9x12 Recomar type Tessar f4.5. $60.00. Frank D. King, Box 1056, Steubenville, Ohio

ANNIVERSARY Graphic, new, 2 1/4 x 3 1/4, 4.5 Ektar, Kalart Rangefinder, $205. Camera Crafts Inc., P. O. Box 62, Evansville, Indiana

LEICA 3c coated Elmar 3.5 new, perfect. Inspection. $225. Box 251, Albertville, Ala.

f2.9 7 IN. DALLMEYER telephoto for Korelle Reflex, $75. Arnold, 10965 Wilshire, Detroit 5, Mich.

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KINE Exakta, Zeiss Movikon, Retina II f2, sell or trade. Want Robot outfit. Chuck Neff, Clinton, Iowa

MEDALIST, real buy, $150. R. Bell, Arlington, East McKeesport, Pa.

COOKE Aviar f4.5 8 1/4 in. Betax; Cooke Telephoto f5.8 12½ make offer, no dealers. P. O. Box 3831,Baltimore 14, Md.

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STUDIO Camera, 8x10, 5x7 dividing back, stand, holders, Vitax lens, also Voigtlander. $200. M. B. Clark, 302 Oakland Ave., Punxsutawney, Pa.

KORELLE II, f2.8 Tessar, case, accessories, $150. Howard Clark, Springdale, Arkansas.

OMEGA Enlarger ND type 5x5 Fluorescent light, electromagnetic switch with 6½" Ilex-Paragon Lens. Practically new. A real buy at $295. Auto-Graflex 4x5 excellent condition, no lens, $45. Speed-Flash with extension. Like new, $125. Keller, 24 Clover Street, Belmont 78, Mass.

VOIGTLANDER Stereoflektoskope 6x13, f4.5 Heliars, magazine, best offer, Box 226, c/o Popular Photography.

IIIB LEICA Camera Outfit for sale. Howard Hildebrand, 928 Norwood, Toledo, Ohio.

LATEST Korelle II f3.5 Xenar and 6" f4.5 Zeiss Tessar Telephoto, $194. Richard Owens Jr., Port Angeles, Wash.

2 1/4 x 3 1/4 ANNIVERSARY Graphic, Ektar, Supermatic, rangefinder, Sol gun, 4 holders, F.P.A. Like new. Best offer. Minnix, 1420 Schweiter Dr., Wichita, Kan.

CANADIANS: Buy with confidence. All merchandise guaranteed. Compare our prices on Leicas, Contax, Kardon, Kine Exaktas, Rolleiflex, Rolleicords, Argus, Contaflex, Ciroflex, Argoflex, Graflex, Super Ikontas, Medalists, Robot, Karat, Weltini, Ensgin, Weltur, Balda, Korelle, Dallina, Mercury, Ikontas, Voigtlander, Icarette, Perfex, Pupille, Foth Derby, Retinas, Wirgin, Vollenda, Jubillettes, Detrola, Zenith, Meteor, Spartus, Beacon, Trusitte, Nettel, Recomar, Maximars, Avus, Goertz, Zeiss filmpacks. Speed Graphics, Burke and James Press, Brand, Watson Press, New View, Keith, Grovers, and many others too numerous to mention. We have a prize selection of movie cameras, projectors, equipment and supplies such as Bell and Howell, Revere, Bolex, Seimens, Keystone, Kodaks, Universals and others. Large assortment of Enlargers, Exposure meters, Tripods, Dryers etc. New and used lenses Leitz, Zeiss, Ilex, Wollensak, Gundlach, Morton, Kodak, Apos, Britar. 16mm Sound projectors and films. A complete line of equipment for the professionals. No catalogues. Write your needs. Kirshner's Camera Exchange, 81 Craig West, Montreal, Quebec, Canada

BULLETIN. Write for latest bulletin on new & like new used cameras, etc. Illinois Photo Traders, 304 W. 63rd St., Chicago, Ill.

NATURALIST Graflex; 12x50 binoculars; telephoto camera; slide projectors; 34mm single lens reflex; 16mm movie telephoto. Close, 1242 S.W. 12 Avenue, Miami, Florida

SAVE Flash bulbs with the Reliance Bantam Electronic Speedflash. best value in flash photography. 1 bulb, 10,000 flashes, light output comparable to GE Nr. 11, weighs less than 7 pounds. Synchronization guaranteed to all cameras equipped with solenoids or built-in synchronization. Write for descriptive booklet. $69.50, excise tax. $8.92. battery charger, $9.95. Budget plan, no carrying charges. Hobby Camera Stores, Inc., 134 N. Wells, Chicago 6, Ill.

TELE-MAKINAR for Plaubel Makina II, practically new, $65.00. Ralph Altman, 1305 E 63rd St., Chicago 37, Ill.

10.5CM f3.5 HELIAR lens in Compur 1/400, practically new, $75.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

CAMERAS AND EQUIPMENT WANTED

MEYER Gorlitz Primaplan f1.9 58mm (5.8cm) fitting Kine-Exakta 35mm camera. I.A. Blum, 2730 S. King Street, Honolulu, T. H.

WE wish to buy your old equipment regardless of size, make or conditions, preferably inoperative. Write us and we shall make you a cash offer. The Mills School of Camera Repair, 1857 N. Western Ave., Hollywood 27, Calif.

MINOX Camera also accessories. Cash. Johnny Fortune, 890 6th Avenue, New York, N.Y. Room 239

WANTED 135mm Sonnar for Contax also Wide Angle lens and finder. Arthur Rich, 645 West End Avenue, New York, N. Y.

TELYT lens for Leica. W. Alden, 617 West End Ave., Apt. 13 A, New York, N. Y.

STUDENT Photographer needs View, Studio Camera. Will trade $250.00 beautifully mounted, ladies' five diamond ring for best offer. L. Martin, Pressroom, Dallas Times Herald, Dallas, Texas

WANT Recordak Model A enlarger. Also interested in other Recordak equipment. Used price basis. C. E. Frisbee, Cut Bank, Montana

ALTMAN wants all Super Ikontas, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ONE-SHOT Color Camera, have for trade or sale Leicas IIIC Summitar IIIB Summar 90mm Elmar 200mm Telete. Fields Studio, Bristol, Tenn.

ALTMAN wants Retinas II, Weltinis, Bantam Specials. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

WANT Fine cameras, lens, etc. Also Rollie, Leica and Contax lens and accessories, trade or pay cash. Kirby, 730 Edgemont St., Dallas 16, Texas

SEND us your camera today. Will send certified check by airmail immediately. Items held 10 days for your approval of our price. Free estimates-Trade-ins. Highest prices in the U.S. for photo equipment. "Cleveland's Camera Super-Market," Rotbart and Reitman, 1900 East 9th St., Cleveland 14, Ohio

WANTED: 35mm Leica or Contax Outfit. Write giving all details. Box 829, c/o Popular Photography, Empire State Bldg., New York, N. Y.

LOOKING for Auto Rolleiflex, Standard Rolleiflex, Ikoflex II or III, or any good 2 1/4 x 2 1/4 Reflex, Box 830, c/o Popular Photography, Empire State Bldg., New York, N. Y.

WANT telephoto and wide angle lenses for Contax Camera. Box 831, c/o Popular Photography, Empire State Bldg., New York, N. Y.

NEED good 35mm Camera. Write in full. Box 832, c/o Popular Photography, Empire State Bldg., New York, N. Y.

WANTED: Super Ikonta "B" or "C" Special. Will consider Super Ikonta "A". Box 833, C/O Popular Photography, Empire State Bldg., New York, N.Y.

CASH. Spot cash for cameras, lenses, binoculars, movie or still, sound projectors. Send full description by mail, or wire for prompt cash offer. Over 38 years of dependability insures honorable dealings. Bass Camera Company, 179 West Madison St., Chicago, Ill.

TOP cash prices paid for cameras and lenses. Alfred Bass, 51 Secon Street, San Francisco 5, California

HIGHEST Prices paid for Leica, Contax, Rolleiflex, Rollfilm, Reflex, Movie Cameras, Projectors. Ace Camera Exchange, 136 E. 58th St., New York 22, N.Y.

DAGUERREOTYPE camera and equipment; stereoscopic transparencies. Phillips, 843 South Citrus Ave., Los Angeles, California

LEICA, contax or Rolleiflex. Mr. Morris, 172 Martine Ave., White Plains, N. Y.

ARGUS Cameras any model, any condition. Cashier's check by return mail. Camera will be returned if offer not acceptable. Send camera to The Argus Man, P.O. Box 619, North Hollywood, Calif.

ASK Altman how to ship C.O.D. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ALTMAN wants Kine Exaktas, Contaflexes, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

DAMAGED cameras, shutters, equip. Any make, highest prices paid. Chicago Camera Specialists, Room 1609, 16 N. Wabash Ave., Chicago 2, Ill.

ALTMAN wants Rolleiflexs, Ikoflexs, Exaktas, Superbs, Rolleicords. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

WANTED: 1 Eastman Kodak Color Temperature Meter, new if possible or used if in good condition subject to inspection. The Don McAlister Camera Company, 73 East State Street, Columbus 15, Ohio

ALTMAN wants Contaxes. Leicas, Ektras, immediate offer. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

FAST 16mm Telefoto and Wide-angle. New or used. Stan Ariton, Augustana College, Sioux Falls, S. Dak.

ALTMAN pays more, bickers less, replies immediately. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

CONTAX I, 3.5 Tessar or Bantam Special. E.A. Abeel, 1641 39th, Sacramento, Calif.

ALTMAN wants Plaubel Makina II-s outfits, Premium. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ALTMAN wants range-finder Welturs, Bessas, Medalist II. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ALTMAN makes offers over the phone, Plaza 8815, immediate reply by mail. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

ALTMAN wants Bolex, B & H, Eastman movie cameras. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

WANTED. Stereo Camera, wide angle Contax lens, Post card camera. L. Olsen, Groveside, Hoosick Falls, N. Y.

HIGH grade domestic and foreign cameras and lenses in good condition. Our check in return mail same day equipment received. Send us your cameras at once. We will hold cameras 10 days for your approval. If desired, send express C.O.D. with privilege of examination. Highest prices paid. Indiana's Largest Camera Store. Capitol Camera Co., Inc., 207 W. Washington St., Indianapolis 4, Indiana.

MOVIE EQUIPMENT

16mm KODAK telephotos, like brand new: 63mm f2.7, $50.00. 76mm f4.5, $40.00. 114mm f4.5 $60.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

BELL & Howell 16mm Filmo Auto Load, f1.9 coated lens, practically new, with case, $189.00. M.S. Roberts, 231 E. Olive, Springfield, Mo.

BOLEX H-8 with frame counter, Switar 12½mm f1.5 lens. New condition, $340. C. Reid, Box 809, Asheville, N. C.

EARN $8.00 to $10.00 daily with your movie projector. Details free. Metcalf, (PM) 10806 Glenroy, Chicago, Ill.

VICTOR 4 Turret camera with 1" f1.5, 3" f3.5, like brand new, $225.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

CINE filter kit includes combination sunshade-filter holder, 6 optical glass filters and leather case. Only $6.95. Specify lens. Wilco Photo Products, Dept C, 1186 Broadway, New York 1, N. Y.

CINE-KODAK K, f1.9, mechanically perfect, chrome shows wear, $115.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill

WE need good used sound projectors. Trade in your old sound projector for a new Victor, Ampro, or Natco. Up to $350. Trade Allowance. Tell us what you have and which projector you want. Used sound projectors from $150.00. Gamerman's, 3808K Eastern Avenue, Baltimore 24, Md.

B & H AUTOLOAD Speedster, coated f1.9 Lumex, case, brand new condition. $175.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

KEYSTONE K-108 8mm Projector like new. James Botto, 44 Poplar Ave., Milton, Pa.

CINE-KODAK magazine 16, f1.9, speeds 8, 16, 24 brand new condition, $150.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

HOUSTON processing machine 16mm or double 8mm, $4,000. Atlantic Films, Reading, Pa.

CINE-KODAK 90. magazine 8mm, coated f1.9, liked brand new, $110.00. Ralph Altman, 1305 E. 63rd St., Chicago 37, Ill.

WIRE Recorder, sound for your silent projector, free circular. Atlantic Films, Reading, Pa.

$7.00 FOR your meter, any model, accepted in trade on the New Norwood Director Photometer, $32.08 with case. "Pams", 4800 N. Lawndale, Chicago 25, Ill.

SPECIAL 8mm film 50 Weston, famous brand, guaranteed; not war surplus, to fit Revere, etc. Reg. $2.00 per roll, 3 rolls for $4.38, postpaid. Discount Film Service, 1186 Broadway, New York, N. Y.

MAGNETIC Tape Recorder, sound for your silent projector, free circular. Atlantic Films, Reading, Pa.

MOVIE cameras and projectors 8 & 16mm silent and sound and accessories. Gerard Sales, P.O. Box 4167, Baltimore 5, Md.

FILM. Free processing 100 ft. 16mm. Weston 12 $3.25. Weston 24 $4.90. Weston 64 $4.95, 25 ft. double 8mm. Weston 12 $1.50. Weston 24 $1.89. Weston 64 $1.99. Free circulars. Fromader Genera, Davenport 6, Ia.

MOVIE FILMS
Rented—Sold—Exchanged

MOVIE Titles. Professional quality, 8mm 15 cents to ten words, extra words 1½ cents. 16mm50 percent more. No C.O.D. Sample, Dime. Maple Photo Lab., 166 Maple St., West Orange, N. J.

8-16mm SILENT Sound Films. Free Catalogue. Queen's Cinema Service, 30-36, 49th St., Astoria, N. Y.

35MM FILM. 4 Reloads, $1.00. 36 Exposures. Plus X, Super XX. Guaranteed fast service, Kenmore Film Co., 2018 Fillmore Ave., Buffalo, N. Y.

ATLANTIC No. 2, 8 and 16mm films, full panchromatic, Weson 24-16, three rolls double 8mm $5.55, 100 ft. 16mm, $4.95, postpaid. machine processing included, free circular. Atlantic Films, Reading, Pa.

BULK Movie film, machine processing service, free circular. Atlantic Films, Reading, Pa.

TIRED showing same movies? Exchange you films. Service charge: 8mm, 50 ft. 25¢, 180 ft. 25¢; 16mm, 100 ft. 25¢p 360 ft. 50¢. Film Exchange Service, Box 37, South Ozone Park, N. Y.

GUARANTEED fresh anti-halo outdoor movie film. Weston 12 Daylight loading. Processing free. Three spools double 8mm, $3.45. Six single 8mm for Univex, $4.60. Postpaid. Catalog. Eso-S, 47th Holly, Kansas City 2 Mo.

SOUND films, unusual subjects, special discounts. Eastern Film Supply Co., 2B Westminster Rd., Baldwin, N. Y.

SURPLUS 16mm Eastman Super X on 50' cores. 50¢ postpaid. 12 rolls, $5.00. Out-dated but tested and guaranteed. 100' camera spools 25¢ postpaid. Processing, 75¢. Filmcraft, 47th Holly, Kansas City 2, Mo.

FILM Swap. Trade your old films for new titles. Free list and plan. Film Swap, 4104-P Central, Kansas City, Mo.

WE buy sell, rent, exchange home movies. Details for dime. Midland, Box 429, Oak Park 5, Ill.

FILM. Fast Panchromatic; 25' 8mm, $1.45; 50' 16mm magazines, $2.25; 100' 16mm, $3.45. Processing free. MK Photo, 451 Continental, Detroit 14, Michigan

SAVE $30.00 yearly. Send stamp for details. Bonnie's Film Club, 422 Haven Avenue, Hamilton, Ohio

UNIQUE Novelty Movies (8mm-16mm); Cartoons, sports, musicals, nite club acts, thrillers. Finest reel entertainment. Color Slides. Films bought sold, exchanged. Catalog and refund coupon 25¢ coin. Jack Proctor Co., Box P-161, Melrose 76, Mass.

16MM KODAK Super X 50 ft. magazines tropical packed, outdated but guaranteed to satisfy, $2.25 each, 5 for $11.00. Camera Place, 3707 Eastern Ave. P, Baltimore 24, Md.

HOLLYWOOD Films. Kodachrome sample, $1.00 (refunded). Catalogs, 10¢ (refunded). Exchange your films. Send full reel and $1.00. Stone, Lunenburg,4, Mass.

SOUND, silent films: large selections for rental and outright sale. Write for listing. Cinema Films, Inc., 812 Dahill Road, Brooklyn, N. Y.

16MM DUPLICATING & titling .05 ft. 50 ft. 16mm magazine film and processing, $2.25. D. E. Photo, 648 Helen, Detroit 7, Michigan.

EXCHANGES: 8/16mm silent, 50¢ per large reel. Details for postal. Swap, Box 247, Toms River, N. J.

SOUND, silent movies, new catalog 15¢, with projection kodachrome sample, $1; Natural Color Slides, views. Art Masters, lists 3¢, with sample 35¢. Galloway Films, 3008 5th St., SE, Washington 20, D.C.

16mm MAGAZINE camera owners. Make your own titles, special effects. 50' magazines negative film, each to process yourself. $1.00 each, 3 for $2.50. Ax-cel Lab., Lakewood, N. J.

FILM lists galore. 10¢, no more. B & C Film Service, 561 Michigan, Detroit 26, Michigan

PASADENA 1948 Tournament of Roses. The world's most beautiful spectacle filmed on Ansco Color Film. 310 ft. 16mm Kodachrome Silent Copy, $45.00. 155 ft. 8mm Kodachrome Copy, $20.00. (In California, add Sales Taxes). Stewart Drew, 1216 South Glendale Ave., Glendale 5, Calif. Send postpaid upon receipt of money order.

NEW 8 & 16mm silent and sound films. We will exchange your 8 & 16mm films subject to our inspection. 2 200 ft. 8mm, $1.00. 1 400 ft. 16mm silent, $1. 1 400 ft. 16mm sound, $2.50. Please include postage. Send for our bargain listings and catalogues enclose 10¢. Gerard Sales, P. O. Box 4167, Baltimore 5, Md.

PHOTO FINISHING

NEGATIVE Retouching by professional mail service, Pat Nowels, Box 589, National City, Calif.

6 8 EXPOSURE roll dev & printed 30¢. Reprints 3¢ each. Thrifty Film, Box 688, Station H., Los Angeles, 44, Calif.

EKTACHROME, Ansco Color processing. 2 1/4 x 3 1/4, 20¢; 3 1/4 x 4 1/4 & 4x5, 25¢; 5x7, 50¢; 8x10, $1.00. Rolls, $1.00. 35mm 36 exp. $1.50. Goshen Color Laboratories, Box 564, Goshen, Indiana.

ENLARGEMENTS, on double weight matte paper. Cropping and Vignetting as per your instructions. 5x7, 35¢; 8x10, 60¢; 11x14, $1.00. Belfi Photo Studio, 1317 Plymouth Rd., Cleveland 9, Ohio

CROPPED enlargements, 5x7, 20¢; 3 for 50¢; 8x10, 40¢; 3 for $1.00. Minimum order, $1.00. I. J. Besterman, 1528A Watson, Bronx 59, N. Y.

EKTACHROME processing, 24 hour service. Roll, $1.00, 2 1/4 x 3 1/4, 35¢; 3 1/4 x 4 1/4, 4x5, 45¢. Coloren Laboratories, 947 Capitol Ave., Atlanta, Ga.

RETOUCHING portrait negatives by expert. Mail service. Ida Porten, 630 S. Berendo, Los Angeles 5, Calif.

35MM FINE grain developed and enlarged on double-weight matte. 2½x3½ 18 exp., $1.00; 36 exp., $1.50; 65 exp., $2.50. 3½x5 18 exp., $1.25; 36 exp., $2.00; 65 exp., $3.50. Marla Photo Lab., Box 123 Sta. P., Brooklyn 12, N. Y.

QUALITY Enlargements. Doubleweight matte. 5x7, 25¢; 8x10, 50¢; 11x14, $1.00. Marla Photo Lab., Box 123 Sta. P., Brooklyn 12, N. Y.

OIL Coloring; Enlargements, beautiful; expert; fast mail service. Low rates. Paragon Service. 722 N. Preston St., Philadelphia 4, Pa.

BEAUTIFUL 16x20 enlargements only $1.00 from your negatives 2 1/4 square or larger. Wilson Photo, 336 S. Main, Ottawa, Kansas

EKTACHROME Processing. 2 1/4 x 3 1/4, 6.5x9cm., $.30; 3 1/4 x 4 1/4, $.35; 9x12cm., $.40; 4x5, $.45; 5x7, $.55; 8x10, $.90; 120 or 620 roll, $1.20. Prompt service. Dealers wanted. Truetone Color Laboratory, 191 Stonecliff Drive. Rochester 12, N. Y.

PHOTOGRAPHERS. Your shoot, we do the rest. Complete lab. service. Portrait and Commercial. Flat. rates for quantity. Bolger, 1418 River Road, Edgewater, N. J.

ENLARGEMENTS for studios, professionals, advanced amateurs. Double weight matte prints. 5x7, 25¢; 8x10, 40¢; 11x14, 90¢. Prints for salon use made to order. Retouching, oil coloring done. Ramac Laboratories, 204 Claremont Ave., Montclair, N. J.

ENLARGEMENTS by Marvel on D.W. Paper Glossy or Matte. 4x5, 15¢; 5x7, 25¢; 8x10, 30¢; 11x14, 55¢. New negatives, 40¢. C.O.D. orders accepted. Marvel Photographic Enterprises, 1476 Seabury Place, New York 60, N. Y.

EXPERT retouching. Fast mail service. R. Daly, Box 91, Ansonia Station, New York 23, N. Y.

NO Negative? Send picture and $1.00 for new negative with enlarged print to Curio Photo, 1187 Jerome Ave., New York, N. Y.

ENLARGEMENTS: 5x7, 15¢; 8x10, 30¢. Negtaive only. Please remit with order. J. Chvatal, 11 Filbert St., Valley Stream, N. Y.

FAST quality service. Your 35mm enlarged to 3 1/4 x 4 1/2 and returned within 48 hours. 36 exp., $1.25; 20 exp., $1.00. Stockton Photo Service, Box 35, Stockton, Ill.

THREE prints each 8 exposure roll 40¢. Two each 35¢. One each 25¢. Reprints 3¢. Fred Y. Eastman, Bode, Iowa.

SPECIAL. 50 reprints $1.00. Suburban Studio, 1410-P Bond, Rockford, Ill.

PHOTO copying, mail picture, and only one dollar. We will make negative and proof. Kino Service, 2042 South Eight Street, Milwaukee 4, Wis.

COLOR Prints, from any size transparency. 3x4½, 85¢; 5x7, $2.00; 8x10, $3.00. Fresh Color Film. Color Studios, 1126 10th, Des Moines 14, Iowa

DELUX enlargements from negatives. 5x7, 25¢; 8x10, 50¢. Hi-Grade Photo Service, Box 512, Haverhill, Mass.

STATUETTES. Single figures from your choice negatives colored to your specifications. About 8 inches tall, $1.50. Marra's, 7912 Franklin Blvd., Cleveland, Ohio

OIL coloring specialists. Beautiful, natural, life-like, 8x10, $2.00. Smaller, $1.50. Also enlarging, copying. Ludwig's, 532 Geary, San Francisco 2, Calif.

ENLARGEMENTS - D W Quality. 5x7, 25¢, 8x10, 35¢, retouching 50¢ per head. Write for complete price list. Crumley's Photo Place, 1637 42nd Street, Birmingham 8, Alabama

PHOTOGRAPHER'S, we offer a complete photo service. Prof. Dept. H & H Photo Studio, 418 Broadway, Brooklyn, N. Y.

PRICES reduced. Dealer Discounts. Prints from any color transparency B&W 4x5 enlargements 10¢ each. Color prints 85¢. Any size Anscocolor. Ektachrome processed 20¢ per sheet, 90¢ per roll. Agfacolor and movie. Copies of old pictures or valuable papers 90¢ each. Minimum order of anything. $1.00. Continental Photographic Laboratories. Box 44, San Francisco 1, Calif.

BEAUTIFUL oil-colored enlargements from any negatives, 4x5, $1.00; 5x7, $2.00; 8x10, $3.00. Distinctive black and white enlargements, 4x5, 15¢; 5x7, 25¢; 8x10, 50¢. Please remit with order. The Workman Studio, 3314A Tracy, Kansas City, Mo.

PORTRAITS, Kodak enlargements beautifully hand colored in oil, 8x10 and small 50¢. Give desired colors. Remit with order. Jean Winney, 74 S. Fitzhugh, Rochester, N. Y.

6 OR 8 EXP. Roll Finished. Giant, 30¢; reprints, 4¢. National Photo Service, Room 210, 20 Nebraska Street Providence 5, R. I.

ENLARGEMENTS: 5x7, 25¢; 8x10, 50¢. Negatives only. Remit with order. C. Wahl, 276 Davidson, Buffalo, N.Y.

FINE Enlargements. Double weight matte paper. 5x7, 25¢; 8x10, 40¢; 11x14, $1.00. Without negative remit 50¢ extra. George W. Weisz, 150-13 119th Avenue, Jamaica 4, N. Y.

ENLARGEMENTS carefully proportioned, spotted and superbly finished by experts, 5x7, 25¢ and 8x10, 50¢. Negatives only. Please remit. J. & D. Photo Service, 1727 3rd Street N. E., Washington 2, D.C.

ADD Life to your photographs. Rich. exquisite oil coloring. 5x7, and smaller, $1.00; 8x10, $2.00; 11x14, $4.00. Extra head 25¢. Rates to studios. Kremer-Fierce Studio, 2102 Waverly, San Antonio, Texas

ANSCO Color processed, 35mm and larger size rolls, send $1.00 with each roll. Expert processing and prompt service. Blackstone Color Labs, 131 Main, Blackstone, Mass.

BEAUTIFUL 16x20 enlargements, $1.00; 14x17, 75¢; 11x14, 50¢; negatives 2 1/4 square to 4x5. Wilson Photo, 336 Main, Ottawa, Kansas

PHOTOS oil colored. Snapshots 50¢, enlargements 75¢, wedding, $2.00. Matelis, 3260 W. Maypole Ave., Chicago 24, Ill.

EXPERT Enlargements from your negatives 5x7, 25¢; 8x10, 50¢; 11x14, $1.00. Oil colored, $1.00 extra by specialist. Please remit with order. R. Case, 2018 Summer St., Youngstown 7, Ohio

COLOR Prints and enlargements from 35mm to 4x5. 2½x3½ White Border, 50¢; 4x5 in folder, 98¢; 5x7 in deluxe folder, $1.98; 8x10 in deluxe folder, $2.98. Ansco Color, Ektachrome 120 or 620 roll developed, $1.00. 24 Hour Service. No C.O.D. Please. Multicolor Laboratory, Box 44 Ames Avenue Station, Omaha 11, Nebraska

BRILLIANT Black & white negatives from your 35mm colorslides or 16, 8mm frames and 2 jumbo prints, 50¢. Minimum order, 2. Expert workmanship. Bell Photographic Enterprises, Dept. A, Box 7772, Chicago 80, Ill.

FINE Enlarging on Opal G, 5x7, 35¢; 8x10, 60¢; 11x14, $1.25. Send negative for beautiful 7 in. cutout. $1.25. Bell Photographic Enterprises, Dept. B, Box 7772, Chicago 80, Ill.

PROFESSIONAL Retouching Studio. Expert Retouching; 24 hour service. Work guaranteed. Box 4725, Atlanta, Ga.

SOUTHERN Retouching Studios. P.O. Box 4362, Atlanta, 2, Ga. Write us for price list 24 hr. ser. reasonable prices, 1st class work.

FINE Matte enlargements: 5x7, 25¢; 8x10, 50¢; 11x14, $1. Photo copies, $1. Photo Lab, 7638 12th, Detroit 6, Mich.

PROFESSIONAL oil coloring. Any size, $1. Macomb Studio, Macomb, Illinois.

OIL Tinting. 5x7, 75¢; 8x10, $1.50. Remit with order. M. Torma, 1645 Lander Rd., Gates Mills, Ohio.

PHOTO SUPPLIES

3 1/4 x 4 1/4 KODACHROME Feb., 1948, $3.50, 750 T12 projection bulbs 3 for $8.95, 300 T10 $1.50 ea., used 400 ft. 16mm cans 6 for $1.25, used 1200 ft. 16mm reels 6 for $2.50, 100 ft. 16mm negative Super XX processing not included, $1.00. Arkay Zephyr 4x5 printers, $8.00. Free bargain list and Miami Tourist's Guide Book. Jacksons' Camera Store, 60 W. Flagler St., Miami, Fla.

FILM Squegee. Will not hold grit. Plastic, stainless steel, rubber blades. Five inches, 75¢. Box 8130, Pittsburgh 17, Pa.

NEW Timer. Continuous flashing neon bulb timer for contacting, enlarging. Time and labor-saving for exposures from 2-60 seconds. Complete, $6.95, free literature. Electron Devices, 1224 McKinley St., Philadelphia 11, Pa.

KODACHROME 35mm. fresh dated, 20 exposures, $3.32. Postpaid. Bicbro Photo, 2876A Jerome Avenue, New York 58, N. Y.

NEW 35mm Fixed Focus Enlarger. Cast Metal, Dustless Glassless Scratchproof negative carrier. Enlargements to 4x5. Only $16.59. Fully guaranteed. Wilco Photo Products, Dept.R, 1186 Broadway, New York 1, N. Y.

NORWOOD Director Photometer utilizing incident light. Perfect for color. Best for Black and White. Newest thing in meters. Complete with case, $32.08. "Pams", 4800 North Lawndale, Chicago 25, Ill.

DEALERS: Eastman & Ansco film at trade discounts. Write for details. Gamerman's, 3808K Eastern Avenue, Baltimore 24, Maryland

NEWEST Wedding-Baby Albums, also musical. Free literature. Aabalton's, 131 West 42nd Street, New York 18, N. Y.

CHANGING Bags, extremely large size, suitable for handling film up to 8x10. Brand new. With double zipper protected dark chamber, rubberized material. A real bargain at this low price, $9.95. Plus 20¢ shipping. Delta Photo Supply, 690-G Third Avenue, New York 17, N. Y.

RUBBER Gloves. Absolutely impermeable, resists strongest photographic solutions. Save irritation to your hands and fingers. Fits almost all hands. Priced at $1.00 per pair. Plus 20¢ shipping. Delta Photo Supply, 690-G Third Avenue, New York 17, N.Y.

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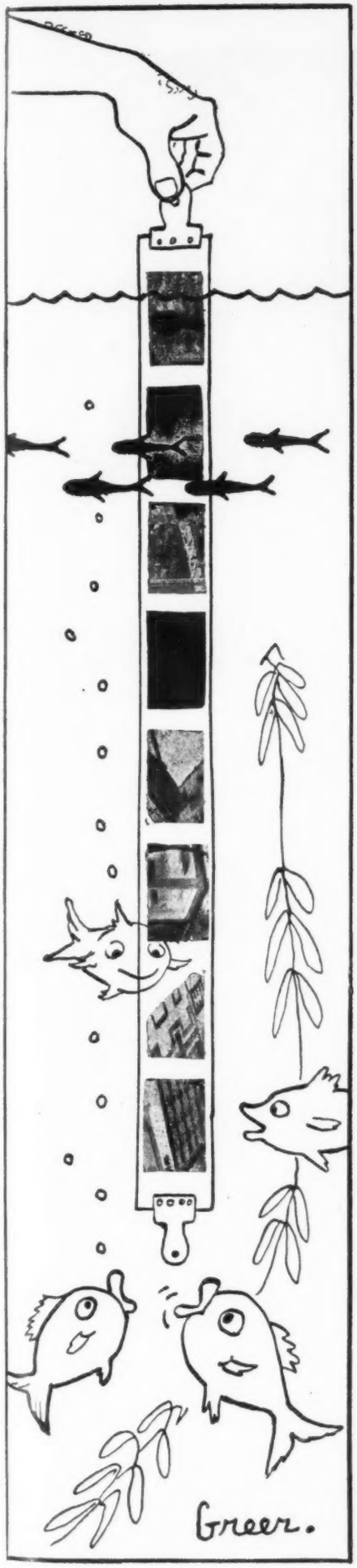

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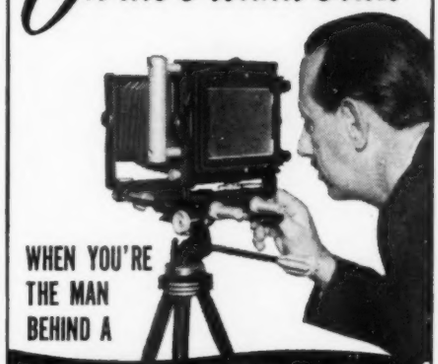

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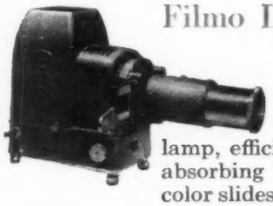

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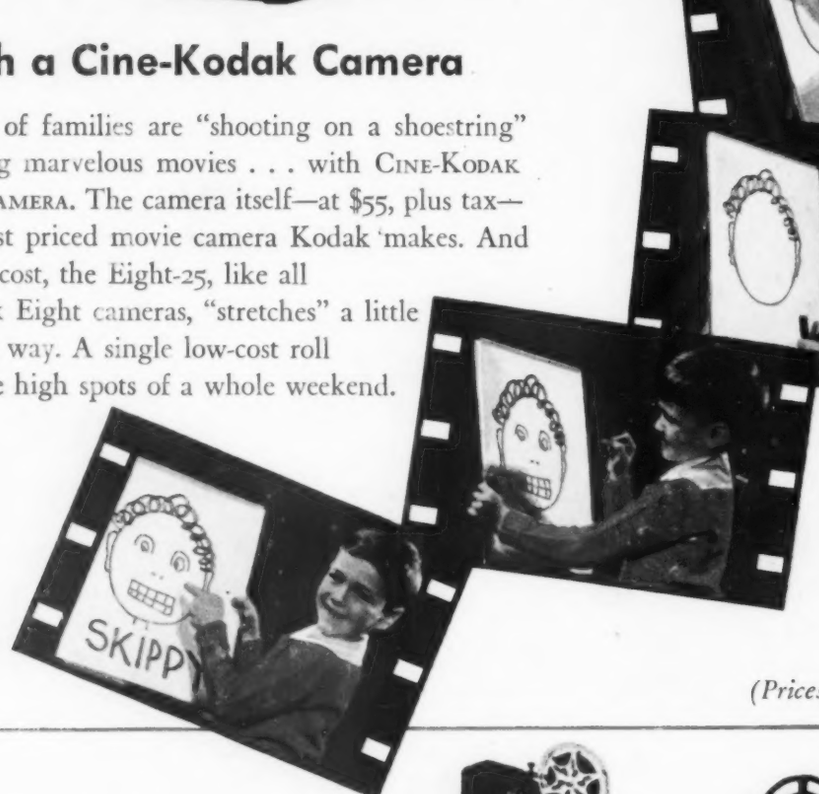

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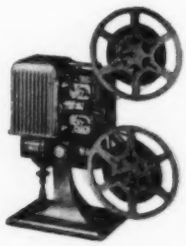

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